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UNIVERSITY COLLEGE, LONDON.—

The PROFESSORSHIP of GUJARATI is VACANT. Applications for the appointment will be received up to Friday, July 6th.

Particulars may be obtained on application to the Office of the College.

CHAS. C. ATKINSON, Secretary to the Council.

June 19, 1866.

ROYAL BOTANIC SOCIETY'S GARDENS, REGENT'S PARK.

The LAST EXHIBITION of PLANTS, FLOWERS, and FRUIT this season will take place on WEDNESDAY, July 4, tickets to be obtained at the Gardens, and of the Society's Clerk, Austin's Ticket-office, St. James's Hall, by vouchers from Fellows of the Society, price 5s., and on the day of Exhibition, 7s. 6d. each.

Gates open at 9 o'clock.

Bands will play from 5 till 7 o'clock.

ANTHROPOLOGICAL SOCIETY OF LONDON.

Founded in 1863, for the Study of, and the Publication of Works on, the Science of Man. Gentlemen wishing to join this Society may obtain Conditions of Membership from the Assistant Secretary, at the Rooms of the Society, 4, St. Martin's-place, Trafalgar-square, W.C.

DUBLIN UNIVERSITY.—PROFESSORSHIP OF POLITICAL ECONOMY.

Candidates for this PROFESSORSHIP are requested to take Notice, that the Board of Trinity College have agreed to dispense with the regulation requiring the Professor to be a Master of Arts in the University of Dublin, Oxford, or Cambridge.

JOHN TOLKEN, Registrar, Trinity College.

June 2, 1866.

ARUNDEL SOCIETY.—MEMBERS are

invited to attend the ANNUAL GENERAL MEETING, which will be held in the Rooms of the Society, on MONDAY, June 18th, at 8 o'clock.

The LORD ELOCH, M.P., in the Chair.

The revised Rules will be submitted for approval and adoption.

F. W. MAYNARD, Secretary.

54, Old Bond-street, W.

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Were the Funds of the Society increased the Grants would be proportionately increased with this view the Governors earnestly invite SUBSCRIPTIONS and DONATIONS, which would be gratefully received by Messrs. Hoare, Bankers, Fleet-street, E.C., or at the undersigned.

A List of Donations and Subscriptions, including those at the recent Festival of the Sons of the Clergy, will shortly be advertised.

CHARLES JOHN BAKER, Registrar.

No. 2, Bloomsbury-place, W.C., June, 1866.

NATIONAL COMPETITION of LOCAL SCHOOLS OF ART.

THE ANNUAL EXHIBITION of the Works set up in competition for National Medals and Prizes by the various Schools of Art is now open at the SOUTH KENSINGTON MUSEUM.

By order of the Lords of the Committee of Council on Education.

ARCHITECTURAL EXHIBITION.

Galleries—9, CONDUIT-STREET, Regent-street.

A LECTURE will be delivered in the above Galleries, on TUESDAY EVENING NEXT, by T. ROGER SMITH, Esq., F.R.S.A., 'On the Influence of Site on the Design of some Celebrated Buildings.' Ladies are invited to attend. The Chair will be taken at 8 o'clock. Admission, 1s.; or, by Season Tickets, which admit to the Exhibition and all Lectures, price 2s. 6d.

N.B.—Exhibitors will be admitted on presenting their Tickets.

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Calby	Hall	Moore	Stevenson
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Chambers	Hunt	Nicol	Shields
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Also about 100 Pictures including six fine works of S. Prout, three by W. H. Knight, three by Halswell, two by T. S. Cooper, and beautiful examples of

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Calby	Hall	Moore	Smallfield
Biles	Hay	Lance	Phillip
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Brandard	Hardman	Le Jeune	Taylor
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Dillon	Hillingford	Mawley	Thompson
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 edition, with Life of Scott, 13 vols.—Penny Cyclopaedia, 20 vols.,
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increased with Sapphire, Rubies, Emeralds, and Pearl; also
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ART.

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MESSRS. PUTTICK & SIMPSON will **SELL** by **AUCTION**, at their House, 47, Leicester-square, W.C. (west side), on **FRIDAY, June 22,** and following day, a large **COLLECTION of MUSIC**, including a Library presented from **Ireland—Sacred and Secular Operas, Vocal and Instrumental Music**, various **Antique** numerous **Manuscripts**, **Manuscripts**, the properties of **various Artists** (the late **Rev. S. R. Maitland, D.D.**, a late distinguished Professor)—a self-acting **Pianoforte** with **10 Barrels**, a **Orchestration** by **Imhoff & Muecke** (cost **500*l.***), &c.

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ALEXANDER STRAHAN, 143, Strand.

LONDON, SATURDAY, JUNE 16, 1866.

LITERATURE

Mémoires sur la Chine. Par le Comte d'Escayrac de Lauture. (Paris, Librairie du Magasin Pittoresque.)

Is a short Preface to these 'Memoirs of China'—a book full of original information—M. d'Escayrac points out two works as the principal sources from which Europeans have derived the knowledge they possess regarding China. These works are the 'Lettres Edifiantes' and the 'Chinese Repository,' and the author declares that his main object in his present publication is to fill up certain gaps left by them. His own book, however, is not entirely complete, and he reserves for separate sale and distribution his disquisitions on the language and geography of China on account of the speciality of the subject.

M. d'Escayrac's work opens with a brief narrative of the campaign of 1860, which terminated with the occupation of Peking. Although the author was not engaged personally in the military operations, he played, nevertheless, a very conspicuous part in other transactions, attended with as much danger and suffering as befell any of the survivors of the campaign. He was one of those who were made prisoners by the perfidy of the Chinese, and, though fully aware of the extent to which orientals carry their duplicity, he fell like others into the trap. To use his own words: "It is a small matter to divine that there is treachery; the business is to know the exact hour when the plot will break out. The best proof of this that I can give is, that I suspected all and yet allowed myself to be caught." At Tung-tshen, a town close to Peking, where he had halted on faith of the Chinese keeping the truce, he was seized, tied hand and foot, and thrown, like a trussed fowl, into a cart full of nails, and so carried to prison in Peking. Though his sufferings were almost intolerable, he had at least the advantage of seeing Chinese character in its true light, and of learning by experience what that government is which, but for European support, would now most probably have been overthrown. On his way to prison the amiable Chinese, not content with torturing him with the nails, amused themselves with twisting the cords that were cutting into his wrists and ankles. They inserted wedges, and twisted the cords with sticks, and threw water on them to make them tighter. The population, which poured out to see him, gloated over his agonies, and reviled and tormented him. By good fortune the prison in which he was placed happened to be the only one in China in which a little food is given to the prisoners, and so he was able to support life on a little rice-water and some filthy onions allotted to him daily. Others of the European prisoners perished in indescribable agony from the wounds and inflammation caused by the cords. M. d'Escayrac's hands gangrened, but after five months he recovered the use of them.

The personal narrative is soon finished, and we then come to the essays. The author speaks with authority on the subjects he discusses, and is entitled to do so. The Emperor Napoleon himself chose him to make researches. He had travelled in Europe, Africa and the East. "He had passed whole years there, living the life of Asiatics, learning their languages, religions, history and laws." He seems to have studied Chinese with diligence, and his progress was certainly surprising. At the end of two months he was able to converse with the natives, "not

only on common matters, but even on all the difficult and special subjects which he wished to study." To us this appears a feat worthy of Mezzofanti. Under these circumstances, the opinion of M. d'Escayrac on subjects connected with China well deserves attention. We cannot follow him through all the questions he deals with, but we will quote his judgment on the most important,—the character of the Chinese Government itself:—

The Chinese have a penal code, which, moreover, has been translated by Staunton, and is well known in Europe, better there perhaps than it is in China, though at Peking some regard is paid to it. The Chinese even pretend that the department of the minister of justice and the chief prison of the Empire are managed entirely according to its rules. Having been myself confined in that prison, and having had the opportunity of witnessing what passes there, I may say that I was unable to find any trace of the code of Staunton. In the provinces there is still less appeal to that code. Each locality has its customs, and each magistrate punishes after the fashion and to the extent he thinks best. The punishment of death, it is said, cannot be inflicted except after the autumnal assizes, and by order of the Emperor; but, in point of fact, persons are condemned and executed in the most summary manner, and by magistrates of the lowest rank. On an average, I have seen ten individuals executed daily for many weeks at Shanghai. They were persons suspected of rebellion, or of dealings with the rebels. Sometimes not more than an hour intervened between their arrest and execution. Thus, at Canton, Yé put to death 70,000 persons, and was obliged, like Carrier, to have recourse to drowning by wholesale. To such an extent had these butcheries been carried in several of the provinces that the last Emperor was obliged to call the attention of the magistrates to the judicial murder of a large number of his most faithful adherents, whose only fault was that they had taken refuge with his troops, or with his magistrates, after having been pillaged by the rebels. The law requires that rebels should be cut to pieces, not precisely by pulling out from a basket at hap-hazard a set of knives, marked with the names of the different parts of the body, so as to mutilate it piece by piece; but by severing first the skin of the forehead, then the flesh of the arms, and then that of the legs. The same punishment is to be inflicted on parricides. Practically, this cruel sentence is no longer carried out; but, in order not to appear to slight an ancient ordinance, rebels and parricides are decapitated before the evidence is finished, and the crime, which would entail a penalty so cruel, established. Not that the other punishments are mild. The executioners, who are often soldiers, seem to take pleasure in the agonies of their victims. The heads which have been cut or sawn off are exposed in baskets over the gates of the towns, where they putrefy, in honour of the public morality. The prisons are shocking; the unfortunates who are crowded there are at the mercy of greedy jailers and the worst villains of their own number, and are supported only by the charity of their friends, or, not having any, they die of hunger. It is only at Peking that prisoners are fed by Government; and, if I may trust my recollection, the pittance is scanty indeed. The best off are those who are allowed to wander about in chains, or loaded with a piece of wood with a hole in it, called Kya, and known by Europeans under the name of Cangue. No person is safe from criminal prosecution; and the rich are particularly exposed to this danger. Innocence is a question of money; and the poor condemned give over their flesh to the savage sport of wretches far more guilty than themselves. In short, the spectacle of justice so administered is painful and scandalous; but in a state of barbarism all is of a piece. The judges without police can learn nothing except by torture; and, as criminals often escape, a terrible example must be made when they are caught. In a word, as the judges themselves are squeezed by those above them, are seldom paid, and are removable at caprice, it is natural

that they should sell their trust and rob the robbers with all their power.

The only remark that need be made upon the above extract is, that it deals too gently with Chinese character. So far from the horrible punishment of *la morte lente* being no longer carried out, there is reason to think that there have been more such executions of late years than ever, and a most revolting instance was noticed in an English paper a few weeks ago. It is also notorious that many women, and even young girls, have been put to death with shocking tortures in the late struggle with the Taepings. But Comte d'Escayrac, who declares in several places on the value of liberty, seems to have no sympathy with the Chinese and their efforts to free themselves from the cruel yoke of the Tatars.

So much for the justice and the parental character of the Chinese Government. On the matter of religion the remarks of M. d'Escayrac are quite as severe, and more amusing. "China," he says, "is indifferent to all religions alike, being only superstitious." In another place he tells us that if you ask a Chinese his religion, he says, "I have none, not being a priest." As for the priests, M. d'Escayrac declares that, if they were called on to defend their religion, they would not know what to say; and he thinks we should not be far wrong in regarding them as a pack of rascals, who are about the vilest of a vile population. His definition of the three religions of China is the best we have seen. The creed of Confucius is a vague philosophy, with a form of worship which is altogether official, at which a cold decency is all that is required. Taoism is primitive naturalism and the worship of ancestors, accompanied by a mass of superstitions. Buddhism in China is a mere routine of ceremonies, the meaning of which no one cares to penetrate. It comprehends neither faith nor doctrine. It is, at least, satisfactory to know that in the most ancient books there is some glimmering of truth, and that in them one Supreme Creator is acknowledged. On the other hand, M. d'Escayrac regards the vaunted Classics of the Chinese and their literary examinations as the source of evil rather than of good.

What, then, is to be the panacea for this wretched and degraded state of the great Chinese nation, destitute as they are of religion and morality, and oppressed by one of the most cruel, selfish, and tyrannical governments that ever disgraced the world? The answer to this question is rather disappointing. M. d'Escayrac seems to think that a loan is to resuscitate China. He says—

The public revenue is insufficient. Supposing China to be six or seven times more populous than France, which is the least we can suppose, then, as its revenue is hardly a third of ours, it must be twenty times less rich than France, which would place it in a position inferior to that of Turkey. Granting that China has been improving for 4,000 years, it has, nevertheless, not yet established its finances on a proper basis, and is in much the same position as ancient France, which, until the Revolution, had to meet its necessary and always increasing expenses with precarious and insufficient resources; which, under Louis the Fourteenth, was driven to the criminal expedient of revoking the Edict of Nantes, in order to obtain from the clergy a gratuity of 6,000,000 livres; which, in fine, under Louis the Sixteenth, had not done paying, not for the luxury, but for the glory and misfortunes of Louis the Fourteenth. What immense steps have been made by our active and ever-vigilant spirit in the administration and realization of our finances since the day when King Charles the Seventh dared to propose, for the first time, a villain-tax for the maintenance of an armed force! China possesses more internal resources than France

had, or will ever have. Since the time of the Romans the money of Europe has flowed into China in exchange for silk; but that money is hoarded, for, though the Chinese are active men of business, confidence is wanting. A wise and liberal Government, strong in public support, might improve the finances of China and resuscitate the declining empire. The Chinese are like other nations—they pay willingly when they know where their money goes. They have more than once offered considerable sums to Europeans for a protection which they cannot obtain from their own Government. At present, before thinking of how to increase the revenue by fresh taxes, it would be necessary to pave the way by freeing the articles to be taxed from the extra legal charges with which they are loaded. Over and above the contributions collected by the agents of the Government, the administrative authorities every day impose taxes on the public to cover certain expenses of local interest. Commerce is taxed in favour of the almshouses; boats have to pay towards the repair of the canals; and leading merchants must contribute towards the rebuilding of the ramparts or the construction of public edifices. It is natural and necessary that local expenses should be met by local rates, and this is based on a principle that cannot be attacked and is universally admitted; but to levy those rates by an irresponsible authority renders the application of the principle arbitrary and oppressive. The sums exacted are out of all proportion to the expenses they are meant to cover. The cultivators are plundered, the merchants ruined, agriculture and commerce are disturbed, and all classes become disaffected,—and the more so as the sums are often raised by violence or by the grossest perfidy. For example, free-will offerings are made to the Emperor, to which one may refuse to contribute without being exposed to any legal penalty; but whoever ventured to confide in this fallacious impunity would very soon find himself implicated in some criminal charge or accused of having dealings with the rebels. The magistrates exact money arbitrarily from the advocates, the merchants, and travellers. This is so general that one governor replied to a petition on the subject, that to pretend to remedy this state of things would be merely aiming at a popularity to which he could have no real claim, as the evil could not be cured, and all that could be done would be to circumscribe it. The extortion practised in Turkey is equally common in China. Rich individuals, communities, small and unpopular sects, are the victims of it, especially the Christians,—just as in Turkey, not because they are Christians, but because they can be plundered without a tumult in their favour. The actual revenues of the Government being insufficient, they cannot be counted on for the organization of the military force worthy of the name, for restoring order in the rebellious provinces, for abolishing corruption by the regular payment of officials, and for the repair of canals and other public works. Nor can the taxes be much increased without danger, unless the people vote them, or at least have a free vote and control as regards the provincial and municipal funds. A loan, however, might very easily be raised on the guarantee of the customs, which are rapidly increasing, and of the salt tax. I believe it might be effected at 12 per cent. European capitalists might join in it; at all events, as capital is not wanting in China, and the confidence inspired in the Chinese by the European banks is very great, I believe it would be easy for these banks to elicit sums which are now hoarded and would not be offered directly to the State. The banks might thus obtain a high commission on the loan of this capital. This commission would be like redemption money for the bad reputation of the Government, which could no longer pillage its subjects when Europeans came between.

Before concluding the notice of this work, we must mention that the historical part is accompanied by curious maps showing the progress of the empire at different epochs. In fact, there is a great amount of new information to be collected from M. d'Escayrac's pages. It rather surprises us, however, that so ripe a scholar should have made numerous little blunders.

Thus, in the English names we find "Nordman" for Norman, and "Morrison" for Morrison. The derivation of the word "gingall" we should imagine would be known to an orientalist to be from *jazail*; but M. d'Escayrac professes himself to be ignorant of it. On the other hand, he brings to our notice a new fact, which must needs be satisfactory to reformers, that the suffrage in England is "presque universel."

Athenais; or, the First Crusade. By William Stigand. (Moxon & Co.)

HAD this poem no other qualities that place it high above ordinary books of verse, the grandeur of its subject and the largeness of its scheme would win the respectful attention of readers who can appreciate the difficulty of heroic undertakings, and who so far differ from the multitude of their generation that they cannot be regarded as the special objects of Mr. Stigand's unjust but manifestly sincere invective against the dullness and sensuality and faithlessness of the present age. As a prelude to his endeavour to recall the fervour and beauty and spiritual devotion of the Crusaders, the poet exclaims—

Dimm'd is the Passion's glory, our life's goal
Is some close sty of comfort, and the whole
Of our desires are bounded by the shine
Of gaud and tinsel—and the dull, gross soul
Can barely comprehend the joy divine
Which made men yearn to die in Holy Palestine.

Our view of the current age differs widely from this estimate. We believe that History has seldom seen a time to which Mr. Stigand's accusations are less applicable than this epoch of inquiry, and troubled thought, and glorious self-denial displayed on every side; but if his heart be full of sadness, the poet does right to put his feeling forth,—and the vigorous impressiveness with which the author of 'Athenais' discharges the first function of the poetic office is one of the commendable characteristics of his work. On other and more technical grounds he is exposed to a certain amount of animadversion. The same rude strength and distinctive energy that made themselves felt in 'A Vision of Barbarossa,' and even more strongly in the accompanying poem, 'Samson and Dalilah,' are present in this epic on the First Crusade,—an epic, by the way, of which we are now favoured with only a first instalment, comprising six books and more than eight thousand lines. But, side by side with the old excellencies re-appear the deficiencies which lessened the effect of the earlier and slighter productions. Again, we regret the absence of the subtle insight and last grace which divide the poetry of inspiration from the verse of high culture, and which are regarded by the reader as matters of trivial or highest importance, in proportion as he is slow or quick to detect and appreciate the qualities that constitute the highest kind of poetic excellence. Amongst minor imperfections not the least noticeable is the writer's habit of qualifying nouns by nouns, and thus making one part of speech do duty for another. Hence we have an excess of such juxtapositions as "angel face," "felon thieves," "poet soul," "dawn hues," "coward hands," "banquet laughter," "courtier race," "sceptic cunning," "poet feeling," "youth restorer," "prophet mood." Again, the new work reminds us of the author's previous book by the number of its unmusical lines, the harshness of which are all the more noticeable because Mr. Stigand is no mean master of Spenserian verse, and gives abundant proof that his ear appreciates the music no less than his intellect delights in the force of Spenser's stanza. In the portraiture of Sibylla—a Christian lady, who is the Florence Nightingale of the Crusade—we

have an illustration of his ability to please and pain the reader's nerves at the same moment:—

And gentle hands and ministering care
Were busy round the forms of woe and pain;
And there was one, a maiden soft and fair,
A daughter of the Count of wide Champagne,
Who came and went like some ecstatic strain
Of seraph music, who her life and youth
And angel beauty held in sweet disdain
Before the cause of Christ and human ruth,
Inspir'd with love Divine and Evangelic truth.

Gentle Sibylla, who than thou more meet
To be the theme of high heroic song;
But yet what art of song could make more sweet
The praises to thy pure fame which belong?
The vaunted deeds of hardy frames and strong,
To these the Muse may lend resounding grace;
But fit alone for some white spirit's tongue
Are the pure triumphs of thy earthly race—
The aureole round the brow what mortal art can trace

For she, a saint of Holy Charity,
Dared to enforce her maiden tenderness,
A pilgrim lone upon the earth to be;
And for the wimple white and coarse grey dress,
She chang'd soft luxury's sheen and proud excess;
And she left all which sternest hearts hold dear,
Her father's smile, her mother's dear caress,
And, for her gentle nature did not fear,
Amid the toils and pains which rude men hardly bear;
Leaving the soft delights which maids adore,
Leaving her chaste couch for the roving tent,
O'er rivers wide, and seas and mountains hoar,
Upon her anxious palfrey forth she went,
Strong in the armour of a pure intent;
And all men wonder'd how the saintly charm
Of her sweet presence, perfect and unspung
Remain'd 'mid frost and heat and war's alarm,
Its essence seem'd too pure for sun or time to harm.

The description of the "ugly rush" made by the Tatars at the sack of Antioch is very effective; but "the mace fell idly quite" is a lame conclusion to the account of the most important incident in the charge:—

The Tatars press their way up from the rear,
Rending all ears with their funeral scream;
The Frankish soldiers laugh to see white fear
Come o'er the Turkish host, and let a stream
Of gaunt burnt demons, scarr'd with many a seam,
Pass through them to the front. Their shaggy vest
The motley savage herd did well besem;
Some skins of beasts, some ragged sack-cloth drest;
Half naked, some show'd bare, brown knotted arms and
breast.

They were the lowest rabblement and leers,
From every nook and wild of Europe sent;
Cave-dwellers, serfs, outlaws of all degrees,
Camp-followers to the Christian armament.
Their arms were Danish axes, knives, bills bent,
Great reaping-hooks, and scythes, clubs spiked o'er,
Stakes black with fire. On naked feet they went,
Their hair all wild about their heads they wore,
Some lank like horses' manes, some bristled like the
boar.

Their fierce aspect and horrid deeds made reign
Report among the Turks that ghastly food
They carved from out the trunks of Moslem slain.
Their chief, named King Tatar, a cubit stood
Above the rest in stature; a grim hood
A tusk'd boar's head for helmet did he wear.
Whose sight when cneads made chide the Paynim's blood;
His red wild locks and beard stream'd in the air;
A boar's hide girt his bust, right-arm and shoulder bare.

Such was the chief that grisly troop obey'd.
Tall as a tent pole was his knotted spear.
Arm'd with a scythe's broad double-edged blade;
This shook the Goth aloft, and gnashing drear
His tusk'd teeth, he led, in swift career,
His hosts into mid-battle: there he mov'd
Whole ranks off by the knees, in circles clear.
The Paynim fled, while on the giant strode,
Until the Tartar horse into the turmoil rode.

A Tartar, huge of limb, with visage awart,
At King Tatar his giant courser drove,
Who swung his scythe aloft; with dextrous art
The Tartar caught the great shaft as it clove
The air within his arm, then deftly hove
His mace aloft to strike, as swift as light:
Then Tatar's end had come; in vain he strove
His shaft to loosen, when a plumed knight
Dash'd in with sword athwart,—the mace fell idly quite.

In the sixth canto, the anguish of Bertrand's love for Athenais, and his vision of her face and form amidst a crowd of lewd Bacchanals, are powerfully expressed, notwithstanding one infelicitous line. Here are five stanzas from the picture:—

So rail'd he in vain words against his fate,
While from afar the music and the hum
Reach'd him, brain-weared with his self-debate,
When dreamily did sounds of laughter come,
And louder grew with crash of horn and drum,
With cymbal clashes, shouts, and songs, and cries,

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And a red glare of torches sudden swum
Out from the dark, and burst upon his eyes,
And in the light he saw a vision strange arise.
They came, they came, a wondrous pageantry
All wildly dancing in the lurid flame.
Was it a dream or wild reality?
With myrtles crown'd, and ivy, on they came
With Corymbic clash, and wild acclaim
Of "Io Bacche," ever on they roll'd;
Behind a car, soft drawn by leopards tame,
Whereon young Bacchus, as in days of old,
Brandish'd the pine-coned spear, which wreaths of vine
enfold.

Adown they came, beneath the alley tall
Of branched euc'mores. Satyrs with breasts bare,
Fauns cloth'd in fawn skin, Nymph and Bacchanal
With vine leaves wreath'd about their dusky hair,
And when within the torches' crimson glare
Count Bertrand sat reveal'd, that rabble rout
With cries triumphant rent the buxom air.
And as they throng'd that fairy kiosk about
One entering seiz'd his arm and tried to draw him out.

He rose in anger, but an Oread maid
Cast from her basket roses in his face.
And one, a veiled Nymph, her fair hand laid
Upon his arm to lead him from the place;
But he disdainful stole a little space
Until soft lips in gentlest murmur spoke
His name, and then with swift malicious grace
Unweld an instant: like a lightning stroke
The vision of that face upon his senses broke.

'T was Athenais! and ere Bertrand threw
Amazement off, the vision slipt away
And mingled with the crowd; then burst anew
The clash of cymbals and the madd'ning bray
Of trumpets, and that wild and mix'd array
Whirl'd onwards, till they left him there behind,
Perplex'd in soul and struck with pale dismay.
Was it the error of his heated mind
Which had the form ador'd with that strange rout
combin'd?

The sixth and last canto of this first instalment of an epic on which a poet of high culture and purpose has expended the best forces of his nature, concludes thus:—

Yet Bertrand died not then; when shatter'd thought
Return'd, 't was eve, and he was on the sea.
He mov'd his dizzy head, with pain distraught:
A maiden pillow'd him upon her knee.
On her grey eyes he look'd all wond'ringly,
And sought within her sweet and mournful smile.
He knew her, sure. Aye, she—could it be?
Yet she it was; who, with her earnest will,
Had won his nurse to be among those miscreants vile.

He would perforce look out across the flood;
A galley near sail'd by in fair flight.
And on the poop a dark form low'ring stood,
And near it some fair woman ro'd in white.
She spread out wide across the black'ning night
Fond yearning arms. His senses fall'd anew—
It was the Princess in that miscreant's might.
Then darkness thick o'er all the ocean grew,
And all alone next morn his galley forwards flew.

And if he never won his peerless bride,
And never heard the victor anthem swell
Within the city where his Saviour died,
Not him the first or last hard chance befell.
Too often have such spirits known the hell
Of failure of high aims, and life most dear
In bondage vile, for us to sound the knell
Of hopes high-hearted brought to ruin here,
And challenge for his fate the unavailing tear.
Thus leave we Valour and Romance and Truth
Sunder'd from Beauty, Art, and high emprise:
Too often thus the poetry of youth,
Enthrall'd by man and fortune, plines and dies,
Yet not the less each noble spirit tries
To weave for Beauty some new didam.

The lowliest hand may reach some pebbled prize,
Which happier art may grave into a gem,
And place within the shrine of New Jerusalem.

Having spoken of this volume as a portion of a great undertaking, let us add that it is no disjointed fragment, but a part that has in itself the charm of artistic completeness.

Cosas de España, illustrative of Spain and Spaniards as they are. By Mrs. Wm. Pitt Byrne. 2 vols. (Strahan.)

THAT which was said, not long ago, of Mr. Blackburn's book on Spain applies to this one, which is more long-winded but little less cross-grained. Mrs. Byrne does not command the bright touch which belongs in part to sympathy, but in part to skill. As the American gentleman said of Sir Walter Scott's lady, "She trips it in a lumbering style." Her observations are dull; her points are blunt; her biographical sketches lack the life-breath of vitality. She is perniciously affected by the purpose of showing

her knowledge of "foreign life and conversation," by the employment of French words and phrases. Why a "*nuît agitée*"? why "*bon-geoirs*"? why "*tout ensemble*"?—vide chap. ii. vol. 1.—in place of wholesome English such as should be written by an Englishwoman? These masqueradings of style have ceased to be silly; they are becoming symptoms of a malady to be purged out of our literature. Does it never occur to our penning and pencilling ladies that Mr. Dickens's Mrs. Witterly is, in her shabby-elegant way, as whimsical a person, and one as much to be dreaded, as Theodore Hook's more rough and ready Mrs. Ramsbottom?

This pair of purry volumes by no means completes the tediousness Mrs. Byrne has to offer; since, halting at Seville, she promises us a further instalment of information. She begins at Bayonne, with a sketch of Biarritz, which strikes us as exceedingly unlike the place. The trees must have grown up with the rapidity of Jack's bean-stalk, if we are to believe in the "forest land" round the Villa Eugénie. Next come some prosy pages on the character of the Basques, to manufacture which the lady's scissors have been busily employed. We get on to San Sebastian; and the usual hotel adventures and groups are painted with a heavy hand. Here, as elsewhere, we have those elaborate jeremiads over disappointing fare which vexatiously distinguish English travellers. Count d'Orsay used to say that English servants were good for little abroad; they were always clamouring "for their tea." Truly the remark might apply, with a difference, to English Mistresses and Misses, if one is to judge by the amount of space they give in their publications to provender. Mrs. Byrne, however, being a travelled lady, ought to have known better than to follow in the doleful procession headed by Miss Eyre and Keeper. No person in his seven senses would go to Spain in search of fat living. Later we have a page or two about Spanish watchmen, with their "*silhouette*," what they do "when they separate at the corner of a *carrefour*," and how they behave on "*the pavés*." The cathedral is described without descriptive power, and so we may say (for conciseness sake) are the cathedrals at Burgos, Toledo, Cordova and Seville; in fact, every building entered by her,—not forgetting the Escorial, with "the sarcophagus of Charles Quint." Our readers would be only wearied were we to go through the book, town by town, chapter by chapter. But that the writer may not complain of our overlooking such small amount of reality, as distinct from hearsay, quotation and false sentiment, as exists in her pages, we will let her show a prison at Madrid:—

"The public debt naturally reminds one of private insolvencies, so turning hence we betook ourselves up to the Puerta Sta. Barbara, where stands the debtors' prison. It is called the 'Carcel de Villa,' and contains not only the debtors, but the criminals of all shades belonging to Madrid, and, besides securing these, serves as a House of Correction for boys from eight to sixteen years of age. Having visited all the prisons in London, besides others in England, all those in Paris, many in the French provinces, several in Belgium, and a few in Italy, we consider ourselves in the light of connoisseurs, capable of giving an opinion on the subject, and can safely say that we were wholly unprepared for the interior which here presented itself to our view. Our experience of prison-life had never revealed to us anything so forbidding, and so totally unlike what any establishment under the supervision of Government ought to be. The domestic uncleanness we met with, within those great gaunt walls, was only to be rivalled by the moral turpitude of their denizens; and the lax, irregular discipline by which the place is (mis)ruled was in harmonious discord with the rest. We found the door open, and although there were two sentinels placed

before the entrance, we passed in unmolested; these worthies contented themselves with halting for a moment, staring at us, and then continued their oscillations as before; meantime we proceeded through the *portone* into a paved passage, and beneath a tolerably lofty archway, passed on till we came to a door on either side; one of these led to a staircase, but we turned to the other, our curiosity being piqued by a deafening din of numerous voices proceeding from that direction: all were talking at once in the coarsest and hoarsest of tones; women's voices were mingled with those of men, and each seemed to be doing his best to top the others; add to this that the place whence the sound issued gave back a loud reverberating echo, and the effect may be imagined. The door, as it yielded to our push, revealed the mystery. We found ourselves in a long, lofty, wide, and particularly dirty hall, divided into three compartments by railed partitions, and we at once recognized it as the *parloir*. Behind the farthest of these partitions, and stretching through the bars as far as the width would admit, like wild beasts in a cage, were eighty to a hundred prisoners bawling at the very loudest pitch of their lungs,—

ostia centum
Unde ruunt totidem voces.

In the intermediate compartment, according to the custom established in the *parloirs* of all criminal jails, were stationed two sentinels, who walked imperturbably up and down this griled corridor, while outside the third grating were collected the friends and relatives who had come to avail themselves of the questionable privileges of the "visiting day," and were responsively eager and clamorous in their demonstrations. It was a strange sight to contemplate, and many a touching episode might have been disentangled from the incidents which met our gaze. Grey-haired fathers we saw, and profligate sons, and aged mothers, whose wretched homes were made yet more desolate and destitute by the absence of those to whom they had a right to look in decrepitude and infirmity for some return of the care lavished on their helpless infant years. Wives there were, visiting their husbands, brothers and boon companions jesting and making light of a position only too familiar to themselves: the yells, the altercations, and, alas! also the lamentations of those united cries formed an unearthly and lugubrious record. Tales of woe and breaking hearts there must have been mingled with all that bawling and vehemence: but it was not possible to get at any details, or even to discover what class of crime had chiefly contributed to fill this repulsive dungeon; the organization of such places in Spain is so imperfect that facts have rather to be guessed at than ascertained. We gathered, however, that besides these who were merely the *prévenus* or accused, this prison contains convicts condemned to periods of incarceration varying from two to twenty years. This was the "criminal" department. Having escaped from this den of abomination, misery, and crime, we entered the other door, and ascended the stairs; on the first floor we found a rough-looking office, where three stout, solemn-looking book-keepers—two seated at tables, and one behind an office-desk—seemed engaged in some registering occupation. One wore spectacles, and had a wise, owl-like expression, and all three looked grave and consequential. They raised their eyes inquiringly as we entered, and the most important-looking peered at us over his glasses as if thoroughly puzzled,—perhaps he thought we had come to deliver ourselves up to justice! We soon put an end to his mystification by telling him we should be much obliged if he would give us a permission to see the prison. "To see the prison?" said he, with an air which showed he was totally incapable of taking in the idea—"Yes," reiterated we, "to see, to look over, to visit, the prison:— 'If I understand you,' replied he, 'you want to have access to the wards and cells, to go up and down stairs, and inspect the prisoners, and the house, and perhaps the kitchen, and all the rest. Well, it's a strange idea, but I have no wish to prevent you if you find any satisfaction in it; and the three officials looked at each other, and smiled at the novel and comical notion. He motioned us politely out, and then called a jailer,

who appeared with a bunch of keys on a large ring, as if by an afterthought he had recollected that there would be some of the doors we should not be able to get through. Our guide conducted us to the debtors' department, not unlike some of the debtors' prisons in Paris in its arrangements, but far more dirty. The prisoners have rooms to themselves, with alcoves for their beds. These rooms open from a common corridor, to which all have access, and here they walk about with a nonchalant air, habited in loose dressing-gowns and smoking-caps, visiting each other in their rooms, and seeming altogether to lead a very free and easy life; the majority of them were youngish men, but they did not look very happy."

Mrs. Byrne is prolix in describing a bull-fight: we doubt whether there lives the authoress who could do justice to a spectacle so peculiar, so brilliant, so repulsively brutal. Then, of course, Velasquez and Murillo are handsomely "worded," when the sights of Madrid, foremost among which is the magnificent picture-gallery, have to be "done." We have also faded scissor-portraits of the literary celebrities of Spain,—we have gossip about court-life and manners, possibly as much to be relied on as all gossip out of court is.

The king and them extortioners is leagued, I say, is no bad type of the tales inflicted on us. Every one delights in tracking the secrets of royalty. What have we not heard and seen in print concerning the private life of the Emperor of the French, of the Queen of Spain, nay, of the secret opinions, intentions and habits of our own sovereign! Talk that dribbles down back stairs and dark alleys, and finds its way to the *table d'hôte* and the *diligence*, is not good for much, except, as Horace Walpole's Lady Lucy said, to write into the country. Least of all is the passing traveller, who is tormented by fatigue, rapacious insects, and fare which makes his gorge rise, in any respect a competent witness in regard to the scandals circulated in a strange land, where the suppression of free thought is compensated for by the emission of secret venom,—which may be justified, or the reverse.

This book is dealt with in more detail than it deserves, because it is a book of pretence, and one of a class on the increase. We do not question the good intentions of its self-complacent writer; but we have many doubts whether the most willing of teachable readers, anxious to be told what he is to expect, will derive from it a single practical idea or clear expectation.

Fires, Fire Engines, and Fire Brigades: with a History of Manual and Steam Fire Engines, their Construction, Use, and Management; Remarks on Fire-Proof Buildings, and the Preservation of Life from Fire; Statistics of the Fire Appliances in English Towns; Foreign Fire Systems; Hints for the Formation of, and Rules for, Fire Brigades; and an Account of American Steam Fire Engines. By Charles F. T. Young, C.E. With numerous Illustrations. (Lockwood & Co.)

Occasionally every London thoroughfare witnesses an excitement that has power to stir the pulses and rouse the imaginations of men who are indifferent to all the other kinds of commotion that vary the action and contribute to the life of our streets. It is a disturbance that gives to many those touches of nature which make the whole world kin, inspiring with common poetry the bishop and the beggar, the girl who sells oranges on the kerb-stone and the lady who is driving to the Park in her carriage. As soon as the languid loiterers of our West-End clubs are subjected to its influence, they speak with natural voices, and, throwing to the winds all thought for the social

proprieties, will run at racing speed through fashionable squares, or eagerly seek information from persons to whom they have not been introduced. Let the daintiest of these frigid gentlemen be walking on the "right side" of Oxford Street when the stir takes place,—let the time be evening, when the shops are bright with gas and life is at full tide on the broad, dry pavements,—and there, at a point where he can command a good view of the long avenue of lights, let him do his best to maintain a philosophic composure, as he hears the quick, distinctive cries of warning in the backward distance; as the ordinary discord of voices is suddenly exchanged for a hum of excitement; as the simultaneous halting of thousands of feet perceptibly lessens the surrounding din, whilst the sharp shouts of alarm momentarily grow louder and nearer; as carriages of every kind and degree sharply turn aside and make way for the fire-engine that now, at this very instant, to the quick time of a multitude of hearts, dashes by at racing speed, its powerful horses straining at the gallop, its helmeted firemen standing close together and looking towards the point where a rosy splendour is visible in the dark sky. Before the fire chariot is out of sight a hubbub of noisy ejaculations and irregular cheering replaces the momentary silence of the startled foot-passengers; and ere the stream of cabs and private coaches, of carts and drays, is flowing once more in its customary course, the languid spectator on the right side of the thoroughfare is running quicker than a greyhound to the scene of devastation, and men of the most widely diverse natures and ways of life are doing likewise.

At a time when the most approved kind of steam fire engine bears the name of a noble duke whose taste for the pursuits of firemen is a matter of familiar gossip, and when the heir to England's throne has more than once donned a fire-proof helmet and driven through London on a fire engine, it is sufficiently notorious that the possession of high social rank does not confer even upon its worthiest representatives protection from that contagious enthusiasm which runs through crowds like flame through dry reeds, and which in these latest days has given us a rapidly-increasing number of Volunteer Fire Brigades, composed of men who, notwithstanding their greater respect for public order, show themselves the equals of their American brethren in courage and alacrity when brought face to face with their subtle and consuming enemy.

But though we all cherish some amount of admiration for the brave firemen who preserve our property and lives from destruction at the frequent peril and occasional sacrifice of their own existence, not one of every hundred London inhabitants has so much as a general knowledge of the means which the metropolis has at hand for the control of conflagration. It may be doubted if a thousand persons paying rent and taxes within the metropolitan boundary could pass a lenient examination with regard to the origin, efficiency, and present constitution of our London Fire Brigades.

Amongst the blunders of book-makers few mistakes are more curious than the error which assigns to Leupold, the engineer, who was born in Saxony A.D. 1674, the merit of being the first to employ air-vessels in pumps. The exact date of this ingenious and serviceable invention is matter for conjecture; but it is certain that water engines for extinguishing conflagrations were in use during several generations prior to the birth of Christ, and that these engines were pumps supplied with the special contrivance with which Leupold has been credited. The fire engine constructed by Ctesibius, of Alexandria, the teacher, and, as some conjecture,

the father of Hero Alexandrinus, was a water pump furnished with an air-vessel. In the 'Spiritalia,' Hero of Alexandria describes a double-cylinder fire engine containing two brass force-pumps connected to one discharge-pipe, of which machine Mr. Young observes,—"Of Hero it may be said that he produced a practical engine, on which the moderns have scarcely improved: he used metallic pistons; spindle valves with guards to prevent their opening too far; the formation of the gooseneck by a sort of swivel joint something like a union or coupling screw; the application of an air-vessel; two pumps forcing the water through one pipe, and one lever to work both pumps—all these are features, some or all of which have been revived and brought forward in later times as great improvements or inventions." Amongst their other appliances for resisting fire the Romans made use of the *siphos*, the exact formation and special powers of which contrivance have occasioned a considerable amount of discussion and misunderstanding. Trajan's architect, Apollodorus, recommends his readers, in cases of fire breaking out in the upper part of a house, where the *siphos* is not at hand, to fill leather bags with water, and then, by compressing the bags, to throw the water, through long pipes, upon the flames. This suggestion for a substitute for the *siphos* justifies the inference that the more efficient instrument could not have been greatly superior to a good hand-squirt. It is most probable that the *siphos* was "the machine for extinguishing fire" which, after the rebuilding of Rome, every householder was required to keep in his house for the safety of himself and his neighbours. The Romans had also their regularly organized brigades of firemen, termed *Matricularii*, who were furnished with grapples, long mops, hooks, syringes, and buckets, as well as with pumping-engines. When Pliny the younger was Governor of Bithynia, a terrible conflagration broke out in Nicomedia, and committed fearful ravages in that celebrated city, "owing," records the Governor, "to the violence of the wind, and partly to the indolence of the people, who, it appears, stood fixed and idle spectators of this terrible calamity. The truth is, the city is not furnished with either engines, buckets, or any single instrument proper to extinguish fires, which I have now, however, ordered to be provided."

Together with many other valuable contrivances, devised and perfected by the ingenuity of the ancients, the fire engines of Ctesibius and Hero were lost in the darkness of the Middle Ages; and to that loss, far more than to the combustible nature of the materials principally used for the construction of mediæval dwellings, must be attributed the magnitude and appalling devastations of the fires which our ancestors vainly endeavoured to prevent by the vexatious regulations of the law, and as vainly strove to subdue by the music of consecrated bells.

From the time when King Alfred ordered the inhabitants of Oxford to place the "couvre-feu" over their fires at the nightly ringing of a bell, until the eighteenth century, when Newsham's improved fire engine conferred on society a considerable measure of security, our ancestors may almost be said to have been at the mercy of the flames, whenever a conflagration had fairly broken out within their walls. Some of their provisions against fire are laughably insufficient. In the first year of Richard the First the wardmotes of London ordered "all persons who dwell in great houses" to keep "a ladder or two ready and prepared to succour their neighbours in case misadventure should occur from fire," and to "have in summer time,

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and especially between the Feast of Pentecost and the Feast of St. Bartholomew (Aug. 24), before their doors a barrel full of water for quenching such fire, if it be not a house which has a fountain of its own." Also, as a provision against outbreaks of fire, it was ordered, at the same time, by the City wardmotes, "that ten reputable men of the ward, with ten aldermen, provide a good strong crook of iron, with a wooden handle, together with two chains and two strong cords, and that the beadle have a good horn and loudly sounding." These regulations of the twelfth century may be regarded as examples of measures taken in the first cities of feudal England to provide against loss of life and property by fire.

For the re-invention of fire engines modern society is indebted to the Germans, who gave us the different kinds of water pump with which the Londoners of the seventeenth century in fortunate cases put a slight restraint on spreading conflagration. In 1518 the citizens of Augsburg possessed certain "instruments for fires," or "water syringes," which were mounted on wheels; but these superior contrivances do not seem to have come into general use at that date or during the next twenty years, as Agricola's "De re Metallica," published in 1546, takes no notice of them amongst its remarks on appliances for quenching fires. In 1582, when Maurice had completed the water-works at London Bridge, the mayor and aldermen, with great astonishment, saw him, says Stowe, "throw the water over St. Magnus' steeple, before which time no such thing was ever known in England as this raising of water;" but Maurice's achievements do not seem to have inspired mechanics with a desire to contrive more perfect machines for throwing water upon burning houses. In his old book on Surveying, Cyprian Lucar, in 1590, describes "a type of squirt, which hath been devised to cast much water upon a burning house, wishing a like squirt and plenty of water to be always in readiness where fire may do harm; for this kind of squirt may be made to holde a hoggeshed of water, or if you will, a greater quantitie thereof, and may be so placed on its frame that with ease and small strength it shall be mounted, imbedded or turned to any one side, right against any fixed marke, and made to squirt out the water upon that is to be quenched." Some decided advances were made in the art of building fire engines in the next generation; for in 1634-5 John Batt, in his "Treatise on Art and Nature," describing "divers squirts and petty engines to be drawn upon wheeles from place to place, for to quench fier among buildings," presents his readers with seven kinds of engines having pumps placed in tubs or cisterns. Shortly before the publication of Batt's treatise, Hautsch's engines were introduced from Germany into London; and three of them were used at the fire on London Bridge. In 1657 Casper Schott, the Jesuit, saw at Nuremberg one of John Hautsch's engines, "which threw a stream of water one inch in diameter to a height of eighty feet when worked by twenty-eight men." Whilst Hautsch's engine was achieving marvels at Nuremberg, John Evelyn's friend Greaterix was astonishing London with "his excellent invention to quench fire." But notwithstanding the advances of mechanical art, the fire engines of London were found to be absolutely useless during the Great Fire of 1666. The official account of that conflagration states that the "lamentable fire in a short time became too big to be managed by any engines."

Taught by cruel experience, the English Parliament and the London Common Council took steps in 1667 to preserve the capital from a

repetition of this memorable disaster. The City was divided into four districts, and each district was required to provide itself "with eight hundred leather buckets, fifty ladders of different sizes, from twelve to forty-two feet in length, two brazen hand-squirts to each parish, four-and-twenty pick-axe sledges, and forty shod shovels." Other enactments followed these inadequate provisions at long intervals. In the sixth year of Queen Anne it was enacted that every London parish should keep "a large engine and a hand-engine"; the Act 14 Geo. 3. cap. 78. required the city of London to provide 218 engines and 327 ladders for its protection; and William the Fourth's "Lighting and Watching Act" endeavoured to compel the parochial authorities to take still more efficient measures against fire. Between the enactments of 1667 and William the Fourth's Act mechanical ingenuity had devised a series of improvements in the fire engine, without which the most prudent legislation would have been comparatively useless. Of the later inventors of fire engines, from Theodore Lattenhowers, the Dutchman, to Richard Newsham, and downwards to Baddeley, Brathwaite, and other ingenious workers of our own day, Mr. Young gives us the complete roll.

Concurrent with the labours which have raised the fire engine to its present efficiency were many less successful endeavours to subdue conflagration by chemical agents. In 1734 the German physician Fuches invented balls which when thrown into fire burned with violence, and instantly quenched it,—that is to say, they would have quenched it, if they had fulfilled their compounder's hopes. In 1761 Zachary Greyl extinguished fires with water holding alum, sal ammoniac, and other saline ingredients in solution; and in the same year Dr. Godfrey exhibited the effect of the same chemicals on burning materials in Marylebone. At Stockholm, in 1792, M. von Aken employed for the same purpose a composition of sulphate of iron, sulphate of alumina, red oxide of iron, and clay. In the same year M. Nil Mosheim and Mr. W. Knox demonstrated that combustible materials might be made perfectly incombustible by chemical means; but the lessons of these scientific inquirers were anticipated by an ancient warrior,—Archelaus, the general of Mithridates,—who rendered his wooden towers fire-proof by washing them with a solution of alum. The most notable of our latest contrivances for extinguishing fire by chemical agents is Phillip's Patent Fire-Annihilator, the action of which clever device would be very satisfactory if it could be used under conditions which are never present at large conflagrations.

It may be questioned if the parochial engines and brigades established in London since the Great Fire of 1666 were at any time so efficient as they might easily have been made. Not very many years since, the custodian and chief engineer of the engines belonging to St. Michael Royal and St. Martin Vintry was the Widow Smith, who, on the occurrence of a conflagration within her neighbourhood, used to hasten to the scene of action with an umbrella in her hand and a pair of pattens under her feet. Cases are on record where the custodian of a parish engine has declined to bring his machine to a fire in the next street, because the street did not lie in his parish. "We never," Mr. Dickens writes with delightful humour, "saw a parish engine at a regular fire but once. It came up in gallant style—three miles and a half an hour at least; there was a plentiful supply of water, and it was first upon the spot. Bang went the pumps, the people cheered, the beadle perspired profusely; but it was unfortunately discovered, just as they were going

to put the fire out, that nobody understood the process by which the engine was filled with water, and that eighteen boys and a man had exhausted themselves in pumping for twenty minutes without producing the slightest effect."

To protect insured property from destruction the fire insurance offices at an early date of their existence began to keep fire brigades, consisting of men chosen from the London watermen. In the year 1825, three offices—the Sun, Union, and Royal Exchange—started a joint establishment, in which two other offices soon became partners also. Eight years later, January 1, 1833, this company—having been remodelled and strengthened by the accession of other offices—became known as the London Fire Engine Establishment. Thus instituted by ten insurance offices, it soon became an important social power. For an area of 120 square miles, and a population of 3,000,000, the London Fire Engine Establishment has 19 stations, 10 steam fire engines, 33 hand fire engines, and 132 men. By the Metropolitan Fire Brigade Act—a measure which, considering its importance, attracted very little public attention on its way through Parliament, in the July of last year,—the London Fire Engine Establishment passed into the hands of the Metropolitan Board of Works on the first day of the present year; and the expense of its maintenance will henceforth be defrayed by certain proportional contributions from the insurance offices of the capital, and by rates raised in the metropolitan parishes.

Amongst other startling revelations contained in Mr. Young's excellent book, are some astounding stories of the neglect to provide against conflagration which marks some of our wealthiest provincial cities and most populous rural districts. Alston, in Cumberland, with a population of 1,800, has no fire engine within twenty miles. Camborne, Cornwall, with a population of some 9,000, has no fire brigade, no fire engine, nor any trustworthy means for controlling fires. Colne, Lancashire, with a population of nearly 10,000, has no fire brigade, no fire engine. Still more populous places,—such as Kingswinford, Staffordshire, with 34,257 inhabitants, and Sedgeley, Staffordshire, with 36,637 inhabitants,—are "returned as having no proper means or appliances for controlling or extinguishing fires." The city of Oxford has neither a fire brigade nor a fire engine for the protection of its 25,000 inhabitants. The University has four engines, and some of the colleges have engines also, which are called into action whenever a fire in the city has to be extinguished.

NEW NOVELS.

Chandos: a Novel. By Ouida. 3 vols. (Chapman & Hall.)

Ouida possesses a gift of mock eloquence; she has a command over picturesque words which seem to indicate a profound meaning lying beneath them; she adorns every sentence with highly-coloured epithets, that shine and sparkle like spangles of tinfoil. She flashes them so boldly, and turns her kaleidoscope so briskly, that the reader is never allowed to stop to expose or protest against the nonsense in which he is involved. He is looking into a raree-show of coarse workmanship, which professes to give him a glimpse into the world of fashion, politics, riches, race-courses, clubs, demi-monde, and the lowest depths of social life. The black and the white, the brightness and darkness of life that is represented, bear no resemblance to any state of things that would be possible in a world subject to the laws of gravitation; but

the many-coloured wheel of fortune is kept turning swiftly, so that an appearance of action is kept up, whilst the show-manager, by dint of sounding epithets and florid description, explains what is supposed to be going on, and does not allow the nonsense to be rendered incongruous by any intrusion of common sense.

The story of 'Chandos' begins by exhibiting the hero, a young Englishman of fabulous wealth, and almost regal descent—with "limbs like the antique," and "lips like the Sun-god's"—who has a house in Park Lane filled with Georgian and Circassian hours instead of housemaids; who has all the fine horses and mistresses, and fine clothes and fine diamonds going in the world; who spends his money with both hands, and gets to the end of it by the help of a secret enemy who manages to bring him to ruin that comes like a crash of thunder. He is then cast out into the depths of misery, and left alone with his dog in a snow-storm, "chilled to the bone, adrift in the streets of Paris, without a sou to get him food or bed, he who, a few months before, had reigned there in splendour passing the splendour of princes!" This destitute young man has, however, as we learn a few pages onward, "diamond links in his sleeves, gold buttons in his shirts, and his dog wears a silver collar worth twenty napoleons. At first he takes to dice, opium, and evil courses, and nearly dies in a garret, but recovers, and at last "he arose with his dead strength revived—with the calm of a passionless endurance fallen upon him." What he did, or how he earned his living, is left in the picturesque vague;—apparently he lived in Italy, and became a great man, for we are told that "the world gave him fame, grudgingly, because it could withhold it no longer." In the end Chandos gets his own inheritance again, and comes back to England to take vengeance on his enemy, who, during all the years that have passed, has grown to be a rich man and a minister of state—a mixture of Mr. Disraeli, Lord Palmerston, Mr. Gladstone, and the late Sir Robert Peel. With a hand clenched tightly on the shoulder of his foe, Chandos drags him into the cloisters of Westminster Abbey, late at night, straight from a debate in which his enemy had enjoyed a stupendous triumph; and there "Chandos's eyes dwelt on him with the kingly lustre of scorn, with which the eyes of Viriathus might have looked upon the traitor lieges who sold him for Roman gold to Roman steel." However, after shaking his enemy to and fro as though he were a child, "the breathless magnificence of fiery wrath was poured out on the hush of night." After much declamation on both sides, uninterrupted by any wandering policeman, Chandos at last says, "I give you your life; learn remorse in it if you can! I will spare you to the world; it will be vengeance enough that I know your shame"—with some more to the same purpose. The story ends by showing us, "In the vast shadowy space of the porphyry chamber Chandos stood, with the white lustre of starlight sleeping at his feet, and the glories of his race made his once more." There may be some occult necessity for an author to write books like 'Chandos'; but we cannot believe in any fixed fate which should compel a rational being to read them; and they make a very bad use of their freedom of selection if such books are their choice.

Phemie Keller. By the Author of 'George Geith,' &c. 3 vols. (Tinsley Brothers.) 'Phemie Keller' has many of the excellencies that mark the author of 'George Geith'; but it is weakened by a strain of sentimentality, which mars the reader's enjoyment, and subtracts from the value of the lesson which it

is intended to inculcate. The introduction is charming. Phemie Keller, a beautiful young girl, brought up amongst the Cumberland hills, sitting in the parish church of Tordale, and singing with her glorious voice the old psalms and hymns, is a clear and well-drawn picture, which the reader will carry through with him to the end of the book; the interest once created is never lost. Capt. Stondon, the lonely man, returned from India, and seeing her for the first time, and feeling the old faculty of loving truly re-awakened in his heart at the sight of her; his accident among the hills; his confinement at the farm-house, where she lives; the curious household, made up of such anomalous elements, yet combined, in spite of the scolding woman at the head of it, by the broad and gentle love of the master, are true and fresh. Aggland, the uncle of Phemie, is excellently drawn; and the little sketch of his previous life is very interesting. His quotations, too, are all apt and fresh, and the reader will be glad to know them. All this portion of the work could scarcely be better; but when the writer begins to sigh and forecast coming trouble in ominous words and dark hints, the book grows tiresome and irritating. When the author treats the love of a good man like Capt. Stondon as a species of misfortune for Phemie,—who, though born of good family, is dependent on the kindness of her mother's humble kindred, and has a very hard drudging life of it, with no opportunities for education or pleasure, and when her idle girlish reveries about love and marriage, the lover to be some handsome young man, who is to take her away in a grand carriage and clothe her in silks and jewels, is seriously treated by the author as a revelation of a better destiny, for which it behoved Phemie to wait,—the wail sent up after the fading vision is utterly foolish. Phemie is represented as crying her eyes out when Capt. Stondon asks her to marry him. We are told he is considerably her elder; that he is year for year quite as old as her uncle; but we are also assured that he is a fine, manly-looking, noble gentleman, and these vague, unformed fancies, containing as much vanity as presentiment, are set up as serious obstacles, which ought to have prevented the marriage! It was, says the author, a closing up of the possibilities of her life—"a pledging away all the long, long years she had in all probability before her;" "that she could never now become sinlessly acquainted with love;" "that she was resigning all chance of happy love, love with its bliss and agony, love with its doubts and distractions, love without which no life, be it ever so symmetrical, can be perfect." This is the key-note of the book, and it is not handled in a masterly manner. The author, being pledged to make Phemie repent, of course carries it out: though what prospect a girl in her position had of seeing anybody worth this "love" is not shown. They are all vulgar, coarse persons, the young men who come in her way; and the love of a young girl seldom lasts all her life for the same person. She marries Capt. Stondon, and one-half of her dreams are realized. She has more than all the fine clothes she longed for; and her husband makes her love him thoroughly and happily. If the author did not persist in picking her lot to pieces, sighing here, hinting there, and lamenting the prosperity of her life, Phemie Keller and her husband might have lived as happily as true lovers in a story-book. The mistake the author makes is to treat with reverence, as a solemn gift of the power to love, that which in reality was nothing in the world but the power of idleness developed in the petted young wife, and a very handsome, selfish, weak senti-

mental young man, who had no pith of character in him, no sense of honour or energy, but who drifted into temptation, and stayed in it because he liked it. Given the circumstances, if Phemie had married an angel, she would have gone just as eagerly after forbidden excitement and romance. Her heart, however, never really swerves from its allegiance. She loses her head, and her vanity is highly gratified; vanity and self-love are the only qualities brought into play by this great passion. When she finds that Basil has loved other women before herself, she is angry; when she finds, in after years, that he could not remain constant, but married as soon as he had the chance, she is disgusted, and degrades her idol. The scene where Phemie is a widow, and Basil comes back as from the grave, bringing a wife and a child with him, is very good; but all the remorse and the misery are overstrained and exaggerated. Not a reader who takes up 'Phemie Keller' but could, if so minded, tell a tale of sorrow, suffering, and wild emotion; but people have to live through those things, and the mistake in 'Phemie Keller' is, that the author makes too much of emotions that come and go, and pass away. Phemie's remorse for her disloyalty to her husband is not healthy; and the miserable death of Miss Dermo, just when her long constancy was rewarded, is a piece of unnecessary ill-nature on the part of the author. Altogether, 'Phemie Keller' has a depressing, and not a strengthening, influence on the reader.

The White Favour: a Novel. 3 vols. (Low & Co.)

'The White Favour' is a very readable story of the times of the second Stuart rebellion, 1745-6. The Earl of Derwentwater, under the name of Charles Ratcliffe, is one of the chief personages. In the Preface the author candidly says "that he makes no pretension to historical accuracy. The presumed separation of Ratcliffe from his wife and his supposed residence in England are, of course, at variance with acknowledged facts;" but, these points acknowledged, he hopes the book may be found sufficiently correct for a work of fiction. This hope we can indorse. A reader not loaded to the muzzle with historical details of incident and costume will find sufficient local colour and picturesqueness to satisfy the need of making this tale pleasant and amusing. The foregone conclusion of all that relates to the political and historical portions does not hinder the interest which centres in the fictitious characters. The death of the unhappy Countess of Newburgh, and the search of the father for his daughter,—the intrigues of Luke Bassett and his wife, the mischief they work, and the retribution that comes at last,—will all serve to keep the reader pleasantly engaged.

Mirk Abbey. By the Author of 'Lost Sir Massingberd.' 3 vols. (Hurst & Blackett.)

'Mirk Abbey' is chiefly remarkable for the unusually large proportion of "shoddy" contained in its deceptive woof. Indeed, the story has neither incident nor character in which the unquestionable devil's dust does not preponderate over the virgin wool that holds it in suspense. Here is the strip of familiar texture,—worn by long use, and much discoloured, but easily distinguishable as a piece of ancient fabric, and no less easily referable to its original maker. A lovely girl, Lucy Gavestone, *née* Meade, is on the outward voyage for Australia with her newly-married husband, when the vessel is wrecked off the English coast, and the young wife is washed on shore at Cove-ton—far from her native place and humble relatives. As the

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sole survivor of the crew and passengers of the North Star, Lucy Gavestone is received by the inhabitants of Cove-ton with a cordial welcome; and she is taken under the special protection of the chief landed proprietor of the district, Sir Robert Lisgard, of Mirk Abbey, one of those benevolent baronets who, unlike the wicked peers of prose fiction, are always ready to marry the deserted heroines with whom they fall in love. For three years the fair Lucy—or Miss Anna Dyomene, as the idolizing Sir Robert prefers to call her—is educated in the arts of polite life, and trained to play the part of a real live lady. Matrimony follows this preliminary course of culture; and in the next stage of her career the lady rewards Sir Robert's devotion by a constant display of all the womanly virtues. After several years of that kind of happiness which novelists are wont to call "wedded bliss," Sir Robert dies,—leaving his widow in possession of ample wealth and with three children. As a widow, Lady Lisgard makes the reader's acquaintance at the opening of the first volume, five years after her husband's death, and six months before her eldest son attains his majority. Of her husband, mention is made at this point of the story as the person "for whom she still wore—and intended to wear to her dying day—the visible tokens of regret,"—a statement highly creditable to her ladyship's heart, but scarcely consistent with the subsequent assertions of the author, who, having thus clothed his heroine in widow's weeds, goes on to speak of her as "decked in grey satin and pearls," and displaying "two costly jewels" on her "white and rounded arms." Outwardly, matters go well enough with the bereaved lady. She is rich, beautiful, and beloved by her dependents as well as her children. Of these children, the youngest is a charming girl, and the second a soldier, with a captain's commission in a marching regiment as well as a "fair moustache," whilst the eldest is heir to the family baronetcy and estates, and has a face "more aristocratic if not so winning as his younger brother's." But Lady Lisgard nurses a hideous secret; and the future has woe in store for her. Just as her eldest boy is about to come of age, and her only daughter is about to form a suitable alliance with a young barrister, her ladyship's first husband appears upon the scene, and to her horror she learns that in marrying Sir Robert Lisgard she committed bigamy, that her boy is no baronet, that her children are illegitimate. This is the strip of old cloth of which we spoke. Has not the reader seen it once or twice before?

An old tune may be played skilfully and with new variations; but in working out this plot the author of 'Mirk Abbey' is a close copyist of bad models, and repeats, without a single attempt at improvement, the stale tricks and meretricious artifices of the worst writers of the sensational school. Lady Lisgard is always spoken of as "My Lady"; and the author's incessant repetitions of "My Lady—my Lady" make the reader feel that his easy-chair must, by some mysterious agency, have been removed from the study to the servants' hall, and that, instead of perusing an educated person's account of a gentlewoman's life, he must be overhearing the gossip of her maid and footman. When "My Lady" has uttered the proper number of "low cries, such as are evoked by sudden and acute physical anguish," and has writhed under the agony of a lacerated soul through the greater part of three volumes, she is freed from her embarrassment by the opportune death of her husband; whereupon, like a prudent woman, she resolves to keep her painful secret from the knowledge of the world and her children. Hence at the close

of the third volume "My Lady's" eldest son is left in the enjoyment of a title to which he has no right, and a fine estate of which he is not the rightful owner. "So Sir Richard Lisgard, little dreaming upon how unsatisfactory a tenure it is held, keeps his title unmolested; and 'My Lady' (Heaven bless her!)" is still the honoured mistress of Mirk Abbey."

Translations into English and Latin. By C. S. Calverley. (Cambridge, Deighton, Bell & Co.)

FIVE years ago appeared a small volume, entitled 'Verses and Translations,' by C. S. C. The verses were mostly humorous, reminding the reader sometimes of Præd, sometimes of Hood; the translations were partly from Greek and Roman poets into English, partly from English poets into Latin. The book was received with considerable favour, and has passed through more than one edition. The author, Mr. Calverley, late Fellow of Christ's College, has now separated the Translations from the Verses, and published the former with large augmentations. The translations into English now occupy nearly two hundred duodecimo pages, embracing the first two books of Homer's Iliad, the whole of Virgil's Eclogues, fifteen odes and one epode of Horace, and three pieces from Sophocles, Virgil, and Catullus. The translations into Latin are much less numerous, though, as the originals are printed with them, they appear to fill a third of the volume.

In Mr. Calverley's former work there was a strange contrast observable between the two divisions of English compositions, the gay and the grave, the original and the translated. The first were easy almost to a fault; the second, though marked by great ability, and occasionally by true poetical feeling, were singularly constrained. Whether it was serious composition, or translation, or both, that were felt as a shackle, we know not; but the feeling was unmistakable—the poet's movements were unquestionably hampered. We can hardly say that in confining himself to translation he has quite recovered his freedom of motion. We recognize, however, a certain improvement in that respect, especially in the judgment which has led him to discard the reproductions of classical metres, in which he occasionally indulged, and restrict himself to established English measures; at the same time that we observe with pleasure that the high literary qualities which characterized the translations in his former volume exist in the present in an equal or greater degree.

The two books of the Iliad are in blank verse. We have already, on various occasions, expressed our regret that translators should waste their powers on a measure which, all too easy as it appears, is really intractable to any but the very highest poetical capacity, and has, moreover, been already applied to Homer by Cowper, with a success which ought to be sufficient to deter artists not conscious of possessing his powers. But we cheerfully admit that Mr. Calverley has produced something better in itself and more like Homer than most of the blank verse translators of the day. There is an occasional want of flow in his verse, but its rhythm is less conventional than Lord Derby's, and his diction, though not always judiciously harmonized and toned down, is decidedly more striking and poetical. Let us take an instance:

LOD DERBY.

He said, and from the council led the way.
Up rose the sceptred monarch, and obeyed
Their leader's call, and round them thronged the crowd.
As swarms of bees that pour in ceaseless stream
From out the crevice of some hollow rock,
Now clustering, and anon 'mid vernal flowers,
Some here, some there, in busy numbers fly;
So to the assembly from their tents and ships

The countless tribes came thronging; in their midst,
By Jove excited, Rumour urged them on.
Great was the din; and as the mighty mass
Sat down, the solid earth beneath them groaned.

MR. CALVERLEY.

He spake, and slowly from the council moved.
They rose, and followed in their leader's wake.
Those sceptred kings; the host flocked after them.
As when from some rock's hollow, swarm on swarm,
Rise multitudes of thickly-thronging bees,
And fly in myriads, this way some, some that:
They in such multitudes from tent and ship,
Skirting the bottomless sea-sand, marched in troops
To council. With them sped a voice of fire,
Bidding them on: Zeus set it: and they met.
Unquietly they met: Earth groaned beneath
The trampling of the hosts as they sat down,
And there was tumult.

One questionable thing we observe in Mr. Calverley's blank verse, as we remember to have observed it in Prof. Selwyn's translation of two books of the Iliad—the presence of an occasional Alexandrine. Milton has often more than ten syllables in his lines, but he never has a line which is intended to occupy the time of more than five feet or five feet and a half; and on the question of epic blank verse his authority ought surely to be paramount.

The Eclogues, again, are in blank verse; and again we must think the choice unfortunate. Short paragraphs seem to require rhyme even more imperatively than long ones. Complex harmony is out of the question: what is wanted is terseness and epigrammatic point. Yet we are not sure that any of Mr. Calverley's predecessors, in rhymed or unrhymed verse, has succeeded in giving as good an idea of Virgil as he has. The work is, in fact, infinitely difficult. A translator of pastoral poetry should combine ease and simplicity with elegance, and all this within a narrow compass, as nothing can be more unclassical than prolixity and expansion. This difficulty impairs the success of Dr. Chapman's 'Theocritus,' which is otherwise a considerable performance: it has elegance and poetry, but, labouring after brevity, it wants freedom. Mr. Calverley renders the amœbean dialogues in the Third and Seventh Eclogues into rhyme, which is so far well, though we do not see why he should have made a difference of metre where Virgil has made none; nor, again, if he wished to discriminate song from ordinary conversation, why the songs in the Fifth, Eighth and Ninth are in blank verse. At any rate, there is great dexterity in these quatrains, from the singing-match of Corydon and Thyrsis:—

C. Ye Fountain-Nymphs, my loves! grant me to sing
Like Codrus: next Apollo's rank his lines:
Or here—if all may scarce do everything—
I'll hang my pipe up on these sacred pines.
T. Swains! a new minstrel deck with ivy now,
Till Codrus burst with envy: or, should he
Flatter o'er-much, twine foxglove o'er my brow,
Lest his knave's flattery spoil the bard to be.
C. "To Dian, from young Micon: this boar's head,
And these broad antlers of a veteran buck."
Full-length in marble, ancle-bound with red
Buskins, I'll rear her, should to-day bring luck.
T. Ask but this bowl, Priapus, and this cake
Each year: for poor the garden thou dost keep.
Our small means made thee marble, whom we'll make
Of gold, should lambing multiply our sheep.

Here is an easy and graceful speech in blank verse from the Third Eclogue:—

I durst not wager aught
Against you from the flock, for I have at home
A father, I have a tyrant stepmother:
Both count the ewes twice daily, one the kids.
But what you'll own far handsomer, I'll stake
(Since you will be so mad) two beechen cups,
The carved work of the great Alcimedon.
O'er them the chiseller's skill has traced a vine
That drapes with ivy pale her wide-flung curls.
Two figures in the centre: Canon one,
And—what's that other's name, who'd take a wand
And show the nations how the year goes round,
When you should reap, when stoop behind the plough?—
Ne'er yet my lips came near them, safe hid up.

Most of the Odes of Horace which appear in this volume had already been published in 'Verses and Translations.' A few, however, are new—mostly versions of Alcaic odes into

the metre of 'In Memoriam.' We doubt whether this metre is well adapted for rendering Horace, and we doubt also whether it suits Mr. Calverley, whose style requires additional freedom, not additional confinement. The following lines, from the ode on Regulus, will show what we mean:—

Could Crassus' men wed alien wives,
And greet as sons-in-law the foe?
In the foe's land (oh Romans, oh
Lost honour!) end in shame their lives,
Neath the Mede's sway? They, Marsians and
Apulians, shields and rank and name
Forgot, and that undying flame,
And Jove still reign, and Rome still stand?

There is vigour here, and poetical expression; but the English almost requires the Latin to explain it,—at the same time that we rather demur to the structure of the verse, and especially to the weight thrown by the rhyme on so weak a word as "and." Elsewhere, however, Mr. Calverley shows that he can wield the metre with less difficulty:—

He o'er whose doomed neck hangs the sword
Unsheathed, the dainties of the South
Shall lack their sweetness in his mouth;
No note of bird or harpsichord
Shall bring him sleep. Yet sleep is kind,
Nor scorns the huts of labouring men,
The bank where shadows play, the glen
Of Tempe dancing in the wind.

Knowing Mr. Calverley to be an accomplished scholar, we should like to ask him what is his authority for making Regulus, in the ode from which we quoted a few lines back, "Lay stern in the dust his manly head," rather than, as we had always understood the passage, Set his eyes sternly on the ground. We are a little puzzled, too, when we find him in Homer rendering οὐδὲ σε λήθω "I know thee well." But oversights are oversights; and we do not expect from a translator the perfect accuracy which we exact from a commentator.

We can afford only a word or two for the translations into Latin verse. Mr. Calverley is well known as one of the most skilful composers of his University, and what he has published here will bear comparison with most, if not all, of the feats of Latin composition which have been achieved of late years by English scholars. Perhaps our classical readers will be interested in seeing his version of the last paragraph of Tennyson's 'Enone' placed in juxtaposition with Lord Lyttelton's:—

LORD LYTTELTON.

Extremam, genitrix, mors advenit, accipe vocem.
Terra, ehui! Stygias non ibo sola per undas,
Neve mihi gelidæ tenebrosæ in tramite mortis
Arguto illudant, nullo solamine, risu
Linguenti veteres Graia cum pellice amores.
Troja mihi querenda. Velim surgentibus astris
Cassandram affari, cui voluitur ignea semper
Ante oculos species, sonat indefessus in aures
Nescio quis belli clangor. Mihi nocte dieque
Æterna ardetur terram per et æthera flamma.

MR. CALVERLEY.

Quas moriens liquor, Ida parens, en accipe voces,
Accipe tu, Tellus. Non ibo sola per umbras,
Fortunatorum risus ne verberet aurem,
Dum caligantes campos, jam frigida, Leti,
Jani nullo comitante, vero, priscumque maritum
Felix Graia tenet. Quin ibo et Dorica castra.
Deveniam; necdum surgentibus alloquar astris
Amentem Cassandram animi. Nam luminia coram
Scintillare refert ignes, et murmur ad aurem
Tanquam armatorum nunquam cessare rotari.
Que quid monstra ferant non auguro: id mihi demum
Nosse satis: quocumque feror noctaque dieque,
Igni stare mero tellusque videtur et æther.

Lord Lyttelton has the advantage in compression; but in other respects we give the preference to Mr. Calverley. He has rendered properly "Hear me, O earth," which in Lord Lyttelton's version is scarcely intelligible; and he brings out the image of "walking the cold and starless road of death unaccompanied" more strikingly than his noble predecessor, who is, moreover, a little entangled in a conglomeration of ablative cases. On the other hand, we do not see why the Dorian camp is substituted for

Troy. We would rather have seen "amentem animi" together, without an intervening word; and the two infinitives, "cessare rotari," strike us as awkward. Nor do we know by what right "coram" is made to govern an accusative: it had occurred to us that "luminia" might be a misprint for "lumine"; but the singular there would be inconveniently ambiguous.

Mr. Calverley's translations into English are more continuous and less fragmentary in the present volume than in his former publication. We consider this an improvement, as we confess to being not very partial to extracts; and we shall be glad if on his next appearance he should discard specimens altogether, and challenge criticism as the translator of a work more extensive than the Eclogues.

A Souvenir of the Mechlin Exhibition of Christian Art, held at Mechlin, September, 1864. Illustrated. By H. N. J. Westlake. (J. H. & J. Parker.)

Archæologists who did not go to the interesting exhibition of antiquities which was got together mainly by means of Mr. Weale, must, by this time, have regretted their neglect. To console these, and recall to the memories of those more fortunate who went and examined the treasures there gathered, Mr. Westlake has, by means of Mr. Hancock's autographic process, copied a series of sketches made by himself from the most interesting examples, and published the same. When we say that the first item here represented is that black, Byzantine, life-size crucifix, dating from not later than the tenth century, which hangs on the south side of the nave of the church of St. Pierre, at Louvain, one of the most interesting churches in Belgium, the antiquary will know what is likely to follow. As to the peculiar interest of Mr. Westlake's sketch, we regret it is not elaborate enough to deserve a higher title. Of this statue thus much may be said in the author's words:—"It is curious that one arm is lower than the other, and neither arms nor feet are nailed. This suggests either that it may have formed part of a group of the deposition from the cross, or, perhaps, that it had a mystical meaning; from its frequent occurrence in early crucifixes, I am inclined to think the latter."

We are unable to discover the author's exact meaning by the above passage. He refers to another example from the beautiful *châsse* of St. Mark, now one of the treasures of Notre Dame at Huy, wherein is a representation of the Descent from the Cross, the design of which requires one arm of Our Lord to be lower than the other. This is so to a much greater extent than is the case with the crucifix at Louvain, which may, nevertheless, have been part of a "Descent,"—to be shown as such, however, on grounds not here apparent. The absence of nails in such a work would have nothing to do with the subject of the design, and would not help us to decide whether it may have been a crucifix proper, or a Descent from the Cross. The second surmise of the artist is undoubtedly correct. The Byzantine idea of such a theme as that presented by the Saviour on the Cross avoided signs of suffering, and, as a rule, in *symbolical representations*, disdained—if that term is permissible—those sensational, pity-inspiring elements which Dr. Milman described so vigorously in his well-known "Good Friday Hymn," wherein "streaming blood" and "writhing limbs," eyes "pale and dim," "baffled thirst," and other cruel elements are not spared. It has been suggested that, as the Byzantines were not ignorant of the true phenomena of crucifixion, the absence of such signs is less surprising than it may appear to us, and that

the agonizing characteristics of later Art so applied, such as are dwelt upon by Dean Milman, would, even if they were wholly natural, have provoked in the minds of Greek Christians antipathy, if not actual revolt. Mr. Westlake has, doubtless, heard of that heresy of the Gnostics, which conceived a phantasm in the place of Christ on the Cross. The reality of physical suffering was hard for the orientals to admit.

The figure in question is of great interest. Mr. Westlake's sketch, small as it is, is acceptable, because he drew the rarely uncovered statue without that robe of red velvet which is embroidered with stars and tongues of gold,—a robe not to be compared in ancientness with the figure,—but yet delightful to an artist's eye, because it has faded in such a perfectly harmonious manner. The draughtsman need not have been "quite at a loss to know why the figure wears this comparatively modern velvet tunic." Undoubtedly this tunic, although not older than the sixteenth or early seventeenth century, is a reproduction of that which preceded it in the same service, in a form to which the worshippers in St. Pierre's Church were accustomed, since the crucifix was brought there many generations past. From the same cause the statue probably wears the silver crown of thorns which shocked the taste of our author; there would be nothing strange in that appurtenance to a Byzantine figure, had it the form of a crown proper. We suppose that the former decoration, as being more consonant to modern usage, took the place of the regal ornament of the original. Until the eleventh century, the figure was usually clothed in such a robe as here reaches to the ankles. Primarily, the perizonium, or loin-cloth, which Mr. Westlake observed to be "bordered with a carved imitation of jewels," was the costume in vogue.

Nothing among Mr. Westlake's series of sketches approaches in interest the transcripts he has made from the remarkable *châsse* of St. Mark at Huy. Superbly enamelled as this work is, there can be no doubt of the correctness of our artist's assertion, in which he is joined by others, that its parts are of very different periods in Art. His drawings only lack colour to be wholly satisfactory; the styles of workmanship are well reproduced by simple lines. We cannot receive the otherwise beautiful figure of the kneeling Virgin, copied from an embroidery in the Church of the Hermitage at Lierre, as a "perfectly valuable specimen of the art of the needle as it should be practised under the conditions proper to it," especially when devoted to the ornamenting of garments. A lovely figure for a picture is not the best to be seen on a priest's back. We have here a capital sketch from an ancient sculpture in wood, representing the paying of the builders and artisans of the church at Hackendover, near Tirmont, by three sisters,—a very humorous piece of carving, rich in character and well wrought, in the manner which prevailed so fortunately at the end of the fourteenth century. Besides these transcripts, the book before us contains several capital copies from mosaics, silversmiths' work, a good chalice of silver-gilt, belonging to the Sœurs de Notre Dame at Namur; an admirable altar-candlestick of brass, belonging to the Black Sisters at Bruges; and other items. The worst thing we can say for this publication is, that there is not enough of it. The drawings are wrought with great spirit and propriety, and appear to have been reproduced by Mr. Hancock's process with perfect success.

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Chronica Monasterii de Melsa, à fundatione usque ad annum 1396, Auctore Thoma De Burton, Abbate. Accedit Continuatio ad annum 1406 à Monacho quodam ipsius domus. Edited from the Autographs of the Authors by Edward A. Bond. Vol. I. (Longmans & Co.)

In the twelfth century William, the fat and pious Earl of Albemarle, and very useful friend to King Stephen, founded four religious houses, and endowed them liberally with land, William being very rich indeed "in the possession of dirt." One of these was the monastery of Meaux, or Melsa, in Holderness, where probably lay a portion of that large estate which was conferred on the stout Earl by the grateful Stephen, after the Battle of the Standard, when the victor added thereto the title of Earl of York. The latter was one of several titles granted by Stephen, which his successor, Henry, refused to recognize; but as William retained the land, he probably cared little what became of the territorial title. He was, by inheritance, Earl of Albemarle, lord of broad lands in England and Normandy, and that was dignity enough for the obese and easy soldier.

Mr. Bond, in one of those able, lucid and interesting prefaces which add so much value to this series of historical works published under the sanction of the Master of the Rolls, and which reflect so much credit on the editors, remarks, on the authority of a passage in the chronicle itself, that Earl William profited in his lifetime by the exercise of his generosity with respect to the four monasteries he had built and endowed. Such generosity brought comfort to the living body, as it was afterwards expected to bring advantage to the surviving soul. "In his frequent passages of the seas on military expeditions, when the storm raged he would lie restless and in inconceivable discomfort until midnight, at which hour his Cluniac and Augustinian monks of Aumale and Thornton were rising to their nocturns, when, confiding in their prayers, he would quietly fall asleep; and at cock-crow, if he woke again, he was once more lulled to slumber by remembering that the Cistercian brethren of Vaudrey and Meaux were hastening to chant their vigils." Between his four houses and the hours at which the inmates assaulted Heaven with violence of song, the Earl felt perfectly safe. He had paid highly for certain benefits, and he would have thought it very hard if he had been defrauded of any portion of his purchase.

The fortunes of this house and some of the story of the outer world are contained in the chronicle of Abbot Burton, a monk who reached that dignity not without difficulty, and who was content to resign it when increasing difficulties helped to render the dignity intolerable. It is owing to this step that posterity gains this record from the pen of the good abbot, and that Burton himself will enjoy a reputation which he would otherwise not have possessed. The entries are more varied than is usually the case in these monastic chronicles; and we come upon many social illustrations and bits of out-of-door scandal and gossip, as well as upon matters strictly conventual. Here is one, illustrating what sometimes came of having the wardship (that is, the right of selling the privilege of marrying) of young heirs. Such a one was the precocious minor, William Fossard, whose wardship of right belonging to the King, Henry the Second granted to this William the fat Earl of Albemarle. William brought his ward to his own castle, where also resided William's sister. Between the ward and the lady an intimacy sprang up, which ended in

such extremely unpleasant conclusions that William destroyed the castle of Montferant, belonging to the fugitive Fossard, and gave the timber for the building of monastic offices.

Previous to the Battle of the Standard, by which King Stephen and Earl William alike profited, the invading Scots, under their King David, devastated the North, with an impious fury unknown to ordinary savages. They not only slew women and carried their babes on the points of their pikes, but manifested a sense of horribly sacrilegious humour by cutting off the heads of priests at the altar, striking off the heads from the crucifixes in the churches, and then placing the wooden heads on the necks of the slain, and the heads of the slain on the necks of the decapitated crucifixes! Such was Scottish military humour in those remote times!

They were not times of great refinement even in the highest places. The chronicler registers, without comment, some extraordinary counsel given by certain prelates to saintly King Louis, when the latter was crusading and his queen was a long way off, in Paris. The King was, however, too loyal a married gentleman to follow the unprelatical advice thus pressed upon him. Some of those godly men were equally outspoken on all occasions. When Henry the Second, in his childhood, was at the French court, St. Bernard, who happened to be looking at the boy, was asked what he thought of him. The great missionary, in his usually decided manner, exclaimed, by way of reply and prophecy, "He comes from the devil, and to the devil he will go!" Yet St. Bernard is often mentioned as if he were the "first gentleman" of his time.

It must, however, be allowed that some of Henry's own subjects shared the opinion of St. Bernard. They occasionally even arrested his progress in public to address admonitions and warnings to him. One of these bold but well-intentioned persons told the King how he would come to grief if he continued to neglect the due observance of the Sabbath. This occurred in Wales, and the chronicler states that the admonisher "rege[m] lingua Theutonice affatus, 'Gode olde Kyng,' as if the language was very uncommon. There was undoubtedly a considerable amount of boldness in the public mind in those days, in the women as well as in the men. Thus, a poor old woman roughly told Archbishop Baldwin that she did not believe a word about his not eating flesh. "You have eat mine," she cried, "to the very bones; for your deacons have carried off my only cow, by which I lived!" The prelate was constrained to promise her as good a cow in return for that which she had lost.

In the case of St. Bernard's opinion and prophecy with respect to Henry, we fear that they were not without justification. The King was a reckless blasphemer. There was a horrible simplicity, too, in the royal ruffian's blasphemy. This was manifested when Philip and Richard drove him out of Maine by burning the city. "Ah!" exclaimed this hardened wretch, gazing upward, as he retreated from the place, "Thou, God! Thou hast deprived me to-day, and in the most shameful way, of the city which I loved best in the whole world. Well: I'll pay Thee back with like trick. Thou shalt not have that part of me which ought to give Thee most pleasure—which is my heart!" The chronicler expresses no indignation at this sacrilegious outpouring! But when a poor mad wretch assumes the marks of the wounds which Christ bore on the cross, and gives himself out for Jesus, he is dragged before a council of bishops at Oxford, who order him to be forthwith cruci-

fied,—a sentence which was carried out at Adderbury!

Of illustrations of a past period the above are only a few samples from an overflowing measure. It only remains for us to say that the editorial work has been accomplished with the greatest care, and corresponding success. We have only noticed one inaccuracy in a volume of nearly 500 pages. This occurs at page 104, where the dishonour which fell on the Earl of Albemarle's "sister" is recorded in the margin as having fallen on his "daughter." This inaccuracy does great, though unintentional, injustice to the latter lady; for Earl William, no male heir surviving him, was succeeded by that daughter, Hawyse, a remarkably clever woman, who married thrice, and made of Mandeville, Earl of Essex, William de Fortibus, and Baldwin de Betun, three happy Earls of Albemarle in right of their wife. Hawyse was succeeded by her gallant but unhappy son William, who was one of the famous twenty-five barons nominated to enforce the observance of Magna Charta.

OUR LIBRARY TABLE.

The Calendar of the Prayer Book illustrated. (Parker & Co.)

PROBABLY ninety persons out of every hundred who use the Anglican Prayer-book and its calendar, and observe the names of the various saints to whom the English Church still consecrates certain days, do not understand much about those worthies, their history and symbols; still less do so many know of the archaeology which pertains to their artistic representations. Those representations and symbols are, nevertheless, of interest to all; hence this excellent little book, and its cleverly-executed engravings, should be welcome to such as care to understand what they read, and especially so as the subjects are connected with the ordinary mode of worship in this country. The number of persons who are ignorant of the history and purpose of many of our church festivals is greater than is generally believed; indeed, so great that we should not like to question freely any mixed company on a matter which should be part of the common education of those who profess themselves members of the Protestant Church. This work leaves no excuse for such ignorance as that to which we refer, and, by its lucid and interesting text, deprives even lazy folks of an apology for their neglect to master what is said to be rather a dry subject. Here are abstracts of the legends of the saints whose names still appear in the English calendar, into the authenticity of which the author declines to enter as examiner,—enumeration of the principal emblems by which those personages are known in Art and Archaeology, and accounts of the ceremonies anciently practised in their honour,—also, occasionally, references to churches which are dedicated to saints who were at no time much in vogue,—sparse invocations, the rareness of which gives them interest. Thus, we learn that "King Charles the Martyr," whose day is the 30th of January,—the sole instance of a post-Reformation invocation,—has had no fewer than six churches dedicated in his honour: one each at Falmouth, Tonbridge Wells, Newton-in-Wem and Peak Forest, and two at Plymouth. One might be led to fancy the possibility of a confusion of names in this case with that of St. Charles, Count of Flanders, who was slain in the church of St. Donat, at Bruges; so St. Charles the Count became, by whimsical transformation of popular ideas in late times, St. Charles the King. The lists of invocations are, we believe, incomplete. That of St. Blaise, the chapel in Westminster Abbey, is not included. It seems questionable if there are not more than eighteen churches dedicated to St. Dunstan in England, twelve of which are in Kent and Middlesex. Only nine to St. Alban! St. John the Baptist has no fewer than 390 dedications in this country. To St. Peter alone there are 830 churches,—230 to him conjointly with St. Paul, and ten with other saints.

St. Mary alone is commemorated by 2,120 churches, besides 102 where she is joined with other saints, or more than a fifth of the ancient dedications of this country. In addition to the section of this book which refers to the calendar as above described, the movable festivals are treated in a second division. A third part illustrates Christian emblems and symbols. The only fault we can discover in this work is, that there is not enough of it. Its pretensions are, however, honourably and worthily supported.

The Gentle Philosopher; or, Home Thoughts for Home Thinkers. (Blackwood & Sons.)

"The kettle began it!" A placid balancer of opinions, whom there is no need to name, some years ago, in a series of essays, written in choice English,—the fruit to be derived from which got little beyond the platitude that "much is to be said on both sides,"—set a fashion of gently philosophizing, the dilutions of which have since been curious, popular, and withal, we venture to submit, useless. The "Country Parson," who has obviously gathered a congregation, has heaped together all manner of "pretty words" (to borrow John Wesley's indorsement of his wife's penitent letters) on all manner of trite subjects; and persons of mediocre capacity who read the same may be tempted thereby "to think that they have been thinking." The "Gentle Philosopher" puts more water into the milk of human kindness than did "the Country Parson." He conceives himself humorous, too; but never was meek delusion more complete. The self-complacency of the writer will prevent his feeling pain at what it behoves us to say.

A Practical Dictionary of the German and English Languages, by the Rev. W. C. Blackley, M.A., and C. M. Friedländer, M.D. Ph.D. (Longmans), is pre-eminently practical, in the best sense of the word. Omitting nothing that is likely to be wanted in the course of ordinary study, it is yet of such moderate dimensions as to be convenient for general use. It is based upon the best and latest authorities, and, having been compiled by editors of the two nations, is not marred by that inequality of execution which is almost inevitable in such a work from a single hand. We have found in it meanings absent from larger dictionaries. This applies particularly to technical meanings, which not unfrequently occur, and are here amply supplied. The arrangement of the materials is also well suited for practical use, being simple and consistent throughout. Idiomatic and proverbial sayings are rendered with great aptness and correctness. The English-German part is remarkably good. To prevent the possibility of such absurd blunders as are often perpetrated by English students in writing German, the various senses of the English word are given, with the appropriate rendering of each, whereas most dictionaries merely give all the German meanings in succession, without specifying the particular cases to which they severally apply. No one can have the least difficulty in selecting from this dictionary the proper German equivalent for any English word in any connexion.—Another book calculated to be of great use to English students of German is, *Deutsche Prosa—German Prose: a Collection of the Best Specimens of German Prose, chiefly from Modern Authors*, by H. Apel (Williams & Norgate). The extracts, which are generally complete, comprise specimens of narration, history, popular science, dialogue, epistolary correspondence, description, oratory, dissertation, and miscellaneous remark, all arranged in convenient order.

We have on our table *The Biblical and Patriotic Doctrine of Salvation*, by Joseph Taylor Goodair, 2 vols. (MacLachlan & Stewart).—*Messiah the Prince; or, the Inspiration of the Prophecies of Daniel*, containing remarks on the Views of Dr. Pusey, Mr. Desprez, and Dr. Williams, concerning the Book of Daniel, together with a Treatise on the Sabbatical Years and Jubilees, by J. W. Bosanquet (Longmans).—*Notes on Health in Calcutta and British Emigrant Ships, including Ventilation, Diet and Disease*, by W. H. Pearce, M.D. (Churchill).—*The Common Nature of Epidemics, and their Relation to Climate and Civilization*, also, *Remarks on Contagion and Quarantine*, from Writings and Official Reports, by Southwood Smith, M.D., edited by T. Baker, Esq. (Trübner).—*The Poetical Works of Robert Burns*, edited by the Rev. Robert Aris Willmott (Routledge).—*A Treasury of Thought from Shakespeare; the Choice Sayings of his Principal Characters, Analytically and Alphabetically Arranged* (Griffin).—*Second Editions of Rain and Rivers; or, Hutton and Playfair against Lyell and All Comers*, by Col. George Greenwood (Longmans).—*Defects of Sight and Hearing; their Nature, Causes, Prevention and General Management*, by J. Wharton Jones (Churchill).—*Voices of Sacred Song for Quiet Hours, from One Hundred Authors*, edited by W. Frampton Cusell (Longmans).—*An Old Debt* (Smith & Elder).—and a Fourth Edition of *The Principal Baths of France, considered with Reference to their Remedial Efficacy in Chronic Disease*, by Edwin Lee, M.D. (Churchill).

LIST OF NEW BOOKS.

Alford's Easteride Sermons, Cambridge, 12mo. 3/6 cl.
Alford's New Testament for English Readers, vol. 2, part 2, 8vo. 16s.
Banks's Walks in Yorkshire, 12mo. 5/6 cl.
Bibb's Modern Pesh Pesh, 12mo. 3/6 cl.
Bunnett's Mission Life in the Islands of the Pacific, 8vo. 6/6 cl.
Chambers's Sketches, Light and Descriptive, sq. 12mo. 2/6 cl.
Christian (The) Hebdomad, by a Clergyman, 8vo. 3/6 cl.
Christopher's Hymn-Writers and their Hymns, post 8vo. 7/6 cl.
Collins's At the Bar, 2 vols. post 8vo. 31/6 cl.
Collins's Kendalworth, and other Poems, 12mo. 5/6 cl.
Davies's Higher Education of Women, 12mo. 3/6 cl.
Dongell's Highland Tales, 8vo. 5/6 cl.
Duff's Studies in European Politics, 8vo. 10/6 cl.
Epistles of St. Paul to Ephesians, Colossians, &c., by Davies, 7/6 cl.
Farrer's Clinical Surgery in India, 8vo. 16/6 cl.
Felix Holt the Radical, by George Eliot, 3 vols. post 8vo. 31/6 cl.
Foster's Views of Faith, 8vo. 3/6 cl.
Gentle Philosopher, or Home Thoughts for Home Thinkers, 6/6 cl.
Gilmor's Four Years in the Saddle, post 8vo. 7/6 cl.
Goodair's Biblical and Patriotic Doctrine of Salvation, 2 vols. 15s.
Household Amusements and Enjoyments, sq. 3/6 cl.
Jackson's Note-book of Materia Medica, post 8vo. 10/6 cl.
King's Baynard, by the Hon. Mrs. Gifford, 3 vols. post 8vo. 31/6 cl.
King's The Sportsman and Naturalist in Canada, sup. roy. 8vo. 20/6 cl.
Kitt's Cyclopædia of Biblical Literature, vol. 3, royal 8vo. 30/6 cl.
Leak's Royal Rights of the Lord Jesus, post 8vo. 3/6 cl.
Leyland's Adventures in South Africa, 8vo. 5/6 cl.
Lionel Merril, 3 vols. post 8vo. 31/6 cl.
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Maxwell Drevitt, cheap edit. post 8vo. 6/6 cl.
Montgomery's Ida Clifford, post 8vo. 7/6 cl.
New Comical Nursery Rhymes and Stories, large sq. 3/6 cl.
Parke's Vignettes, 12 Biographical Essays, 12mo. 6/6 cl.
Parke's Life and Death of Jeanne d'Arc, 2 vols. 12mo. 16/6 cl.
Pike's The English and their Origin, 8vo. 9/6 cl.
Pike's British Ferns, post 8vo. 10/6 cl.
Rankine's Ship-building, Theoretical and Practical, folio, 34/6 cl.
Shakespeare, Handy-Volume Edit. vol. 2, 12mo. 1/6 swd.
Walcott's Memorials of Winchester, 8vo. 1/6 swd.
Westfield: View of Home Life during American War, sm. 8vo. 8/6

NATIONAL PORTRAIT EXHIBITION.

THIS Gallery is rich in portraits of artists, either by their own hands or those of friends. There is no Holbein; but likenesses of *Sir Antonio More* (No. 186), *Vandyke*, by Rubens (572), *Jansen*, by himself (502), *Sir Nathaniel Bacon* (411), *Mrs. Beale* (857), *Dobson* (765), and *R. Walker* (797, 809), represent the best of those to whom we are primarily indebted for this marvellous gathering of pictures—this vast company of the famous. The portrait of *Sir Antonio More* will be looked at with interest by those who admire the sound and masculine 'Portrait of Jeanne d'Arche', which is numbered 184 in the National Gallery; that now before us differs in manner of execution from the last named in being thinner, evidently more rapidly produced, or rather with a freer hand, than in 1561, when—in what would seem to be about 1565, as he looks here about forty years of age, and was born in 1525 (died 1581)—he produced this portrait. As the dimensions of this work very nearly agree with those of a picture in *Sir Peter Leys*' collection, which is further described as 'A Man with a Gold Chain and a Dog,' we are able to identify that before us with certainty. The story of *More* so far forgetting himself as to rap the knuckles of the too familiar Philip the Second is well known. There is another portrait of *More* in the Florentine Gallery; this has been engraved for the last edition of 'Walpole's Anecdotes of Painting.' Before quitting the division of the Gallery which contains the great works above described, it will be well to call the reader's attention to a splendid portrait, by a very uncommon master, *Petrus Christus*, of *Sir E. Grimston* (17)—an extremely bright, purely painted, and luminous picture of a man in the large head-dress of the early part of the fifteenth century, the black of which goes deliciously with the skin and a green over-robe that opens at the shoulders,

showing the jacket of red; the flesh is perfectly modelled. *Grimston* was ambassador of *Henry the Sixth* at *Bruges*; he turns the *Lancastrian Collar* of SS. over his fingers. As this work is dated 1446, it must have been painted at the best time of the artist's practice, and while he was living at *Bruges*. He was a pupil of *John*, and, it is said, also of *Hubert Van Eyck*. His 'Madonna and Child,' now at *Frankfort*, painted in 1417, is the oldest picture of the school, older, say Messrs. *Crowe* and *Cavalcaselle*, than any of the authentic works of the *Van Eycks*, to whom he was no unworthy companion. The student will observe the similarity of the brightness and intense purity of colour in the work before us and in those of the younger *Van Eyck*.—It may be as well here to say, that the compilers of the Catalogue of this Gallery make, for obvious reasons, no pretence to the critical function, and do but repeat from the owners of pictures those names of artists and subjects by which they have hitherto been described. For ourselves, let us add that it is impossible to examine the title of every picture to which we may refer in the course of these remarks; when nothing to the contrary of the owner's declaration presents itself, we do but adopt the designations in the Catalogue.

Before we quit the early schools of portraiture in England, it will be well to note that No. 173, *Edward the Sixth*, is an obvious copy from No. 172. Both are ascribed to *Holbein*; but, if that painter died in 1543, as the discovery of his will is alleged to prove, they cannot be from his hand, inasmuch as the boy represented is not less than ten years of age, which was the case with *Edward* in 1546. The *Christ Church Hospital* picture, 178, seems to have been re-painted by a vulgar hand, some time in the present century; the peculiar colour inserted suggests the possibility of a Scotch painter having been employed for this purpose.—No picture in this Gallery has attracted so much attention, by its absurdly erroneous naming, as No. 51, the so-called *Henry the Seventh and Ferdinand of Arragon*, by *Holbein*. In the first case, it is not by *Hans Holbein the Younger*, or *English Holbein*, but by some rather earlier German painter, living about 1525; and represents two German princes, one of whom is *Charles the Fifth* (born 1500), the other probably his brother *Ferdinand*, who was three years younger, and made *Vicar of the Empire* in 1522, on which occasion this curious picture may have been painted. The jewelry is purely German, the orders about the necks are so likewise; there is a brotherly resemblance in the faces, whose ages would agree with the last date. The red rose in the younger man's hand goes for nothing, but has probably led to the name of *Henry the Seventh* being given to that which may really represent *Ferdinand*, and *Ferdinand* to that which pictures *Charles*.—Among other evident mistakes, none is more palpable than that which names Nos. 74 and 78 *Catherine of Arragon*; not only do the features differ in form, even to that of the skull itself, but, while both persons are of about the same age, the former has brown eyes and is fat, while the latter has blue eyes and is thin! Notice the beautifully drawn and designed hands of the *Queen of Scotland* (90), and the capitally-expressed character of her face; also the excellent flesh-painting of another queen, *Margaret of Denmark and Scotland* (63), ridiculously ascribed to *Holbein*. Beyond a doubt, many 'Holbeins' here are truly by the *Horebouts*, *Strates*, *Bossams*, or unknown but able men. These blunders of picture-owners have so excited the wrath of critics, that a sort of "muck" is now being run against all so ascribed pictures, and men and portraits are knocked on the head without consideration, because they exhibit differences of style and handling, although these are not greater than the practice of every artist has shown. We have no doubt whatever that the splendid head, styled *Henry the Eighth*, from *Hampton Court* (124), is by the master; the age of the subject, which is not more than thirty-eight, brings us to about the year 1529, at which period *Holbein* entered the service of the king. Apart from considerations such as this, the flesh-painting, which has

N° 2016, JUNE 16, '66
suffered, in one of the which Holbein perfect, a that of the that of a time sta Holbein of contriv regard to England No. 126, portrait, of Holbe should be Holbein execution sent a there is n here.—S bein of painted a age here u unhappily of the sa traces of which, as the year Sir H. G agrees w notice th the adm ascription chero is him; it fish-pa Elizabeth and Bea borate c master, de Heer remark peacock of the olde cess Ma says, "a year difficult Tudor, 1516; long be We l incident singular Field ("jewel ornament Honthon (445) h platted (228)—inscrip is a c which humer of the wears. Anton are sig decide words, the be Vandy —see the an black band— Stuart was G white lifetim and h Chape line h is in men howel

suffered, is peculiarly that of Holbein; the drawing, one of the most difficult of attainments in Art, in which Holbein approached Da Vinci himself, is perfect, and exactly in Holbein's manner: see that of the mouth and eyes. If the portrait looks that of a younger man than Henry was at the time stated, there is no difficulty in guessing why Holbein would flatter the king. There is something of contrivance in the way the head is placed with regard to the light. Again, Holbein was in England in 1526, when Henry was thirty-five.—No. 126, *Cromwell, Earl of Essex*, is a very fine portrait, but so totally different from the manner of Holbein in many of its qualities that we should be inclined to find another name for it. As Holbein died in 1543, three years after Cromwell's execution, at the age of fifty-three, and this represents a man of about that period of existence, there is no chronological difficulty to be met with here.—*Sir H. Guildford* (129) is very like a Holbein of high value; if such, it must have been painted abroad. Did Guildford go to Basle at the age here apparent? It has been skillfully but unhappily restored. A far more valuable portrait of the same, at a later period of life, not without traces of evil experiences on the face, is No. 149, which, as it is dated 1527, must have been painted the year after Holbein came to England, when Sir H. Guildford was forty-nine years of age. This agrees well enough with the features as depicted: notice the superbly-painted costume here, and the admirable richness of the background.—The ascription of No. 225 (*Queen Elizabeth*) to Zuccheri is ridiculous. *Mildred Cote* is evidently by him; it preserves the original character of the flesh-painting. The strange allegory of Queen Elizabeth and the Goddesses of Power, Wisdom, and Beauty, is noteworthy for the sound and elaborate drawing, very unlike that of a Flemish master, of the nude figure of Venus; by Lucas de Heere.—The portrait of *Lady Smythe* (213) is remarkable for the simplicity of its pose, holding a peacock-fan in one hand which rests on the wrist of the other,—an attitude often represented: this is the oldest example known to us. No. 208, *Princess Mary*, is not by Holbein, and does not represent that lady; dated in the back, as the Catalogue says, "1544," we know this must have been painted a year after Holbein's death. There is a slight difficulty about the age of the lady. Princess Mary Tudor, afterwards Mary the First, was born in 1516; this cannot represent her aunt, who died long before the date of this picture.

We have already given some memoranda of the incidents and costume in which this collection is singularly rich. Let us now add, that *Nathaniel Field* (534), of Shakespeare's company, has the "jewel in his ear,"—the only example of that ornament on a man's head we have noticed here. Honthorst's noble portrait of *Elizabeth of Bohemia*, (445) has a long love-lock fastened to her ear-ring, plaited, and hanging below the ruff.—*Dr. Bull*, (228)—a man of twenty-seven—has a curious inscription on the frame, and in the background is a quaint conceit, an hour-glass, the sand of which is half-run; above is a skull, with a *numerus* between the teeth. Notice the design of the "George" in the collar which *Cecil* (242) wears.—*Lady Helen Leslie* (125), attributed to Antonio More, points to two lines of music which are significant.—No. 424, the *Earl of Hamilton*, decidedly expresses its date by the comet, and the words, "*Eodem tempore celis cometa apparuit*," in the background.—No. 488, a noble portrait by Vandyke, *Frances Howard, Duchess of Richmond*,—see the superb treatment of her black robes with the amber drapery of the background;—has a long black staff in her hand, probably because her husband—see Van Somer's picture of him, *Ludovick Stuart, Duke of Richmond and Lennox* (484), who was Great Chamberlain to James the First—had a white one, and is so painted. She erected in his lifetime the very effective monument of herself and husband which stands in Henry the Seventh's Chapel. The grandson of this pair (Erne Stuart) lies buried at their feet, or rather his heart is in an urn that surmounts an obelisk. These men were in no way related to *Louisa de Kerkhoul* (884). No. 513, *Sir Godfrey Rodes*, who had

four wives, marked his disposition by the representation of a robin on a spray in the background of his portrait, and the inscription, *Etiam in solitudine*. Nos. 543, *Margaret, Lady Croke*, and 569, *Lady Granville*, are noteworthy as exhibiting the old custom of wearing plain rings suspended from the neck.

PERSONALITIES OF PARIS.

Paris, June, 1866.

A friend, who is familiar with the press of Europe from St. Petersburg to Gibraltar, observed to me a few days ago that we should never reach the piquancy of French light literature, because English literary men—being Englishmen—are too reserved. We do not turn every boudoir we enter into material for copy. We take no account of Earl Russell's private habits; he might array himself in all the colours of the gay macaw to-morrow, and the phlegmatic *chroniqueur* of Albion would not give the fact to the world. We afford the world no account of our great men in their dressing-gowns; prudishly believing that our nose, how sagacious soever it may be, has not the smallest right to sniff under the covers of a public man's dinner-table in order to convey the rich vapours to the curious public. Our brother shall be in rags, and we will help him, God knows; but we decline to put his patches under the public eye for our own private gain. We turn no penny on his pain; nor do we put glass doors in his house, when he has a house, and make money by the show. It may be, as my friend says, that we hereby lose piquancy, and that we are prudish; but then we are eccentric, phlegmatic islanders, and shall remain phlegmatic, in this sense, I trust, to the end of the chapter. We shall not copy the vivacity of M. Paul Féval, who turned his friend's poverty into paying "lines" a little while ago. People have been very severe with M. Féval on this account; but he only imitates the example of his literary neighbours. He lays his friend on the dissection-table, and the crowd gathers round to learn from the professor where the subject was weak and where strong. Who has not dissected his friend with a lancet-edged pen before now? It is the literary custom of the country. Dr. Véron is a literary surgeon, who has his churchyard full of friends. How many learned knives have flourished over Balzac, Lamartine, the two Dumas, Gautier, Émile de Girardin, and a host of others? Once attract the notice of the Parisian public, and you must submit to the publication of an inventory of your furniture. The public eye watches your slumbers, and counts the number of your children. The beauty of your wife is criticized as freely as the merit of your printed page. Dr. Véron has just published his new memoirs of a 'Bourgeois de Paris.' Well, just as he treats others is he treated. His critic, Adrien Marx, speaks somewhat to this effect:—"When you are passing some morning along the Rue de Rivoli, while the sunlight gilds the summits of the Tuileries chestnuts, glance up at the balcony at the corner of the Rue Castiglione. You will see a bright old man, with a merry face and a mocking lip. From time to time a smile creases his lips, and a light flashes in the dark eye. He is thinking of his wealth and his fame. He is reflecting that chance only turned him from medical practice. He might have been merely a poor practitioner among the poor. Dr. Véron took possession of the apartment which he now occupies in 1847. Let us take an inventory of it. On his *marqueterie* desk shone two snuff-boxes. 'This one,' said the amiable doctor, 'was given by the Emperor to Adam, the composer, who died like Aristides. His widow, anxious to build a mausoleum worthy of his fame, let me have the box for the sum which she wished to expend on this pious work.'"

Here follows a somewhat warm description of the story connected with another treasure that lay upon the doctor's desk; and then the *bourgeois* drew attention to his counterpane, on which was embroidered the Fête of the Emperor of China by Celestial fingers. From Chinese embroidery the reader's attention is drawn to a portrait of Fanny Elssler. It was agreed by the critic and the author that people could not paint as well as the painter

of the portrait, nor dance like the subject of the portrait, in these days.

In Dr. Véron's study a person dressed like a lady's companion was writing at a desk covered with green cloth. The doctor whispered to his friend, "That is my secretary; she is a very learned woman, who writes to my dictation, for I never write myself. She was starving and wearing herself out at ill-paid embroidery; she proposed to come and help me, and we are content with each other. Now this is my life: I rise at seven, I fly to my balcony and draw in, with all the strength of my lungs, the oxygenized air of the Tuileries; I read the eighteen papers to which I am the faithful subscriber, and then I dictate my Memoirs. I breakfast very frugally, and return to work until two o'clock, the hour at which my carriage waits to convey me to the Bois. I trudge, as well as my poor legs will allow me, along the *Allée des Acacias*, and then I return hither to dine. I find waiting for me, especially on Mondays, my intimates, Auber, Albéric Second, Roqueplan, and my blind companion—a daily visitor. I generally go to the theatre in the evening,—above all, to the Opera; the composer of 'La Muette' bears me company, and delights me with his brilliant sallies! I was saying to him yesterday, 'Do you know, my dear Auber, that old age is very tiresome!' He answered, 'My good fellow, find out some new way of growing old.' There is a man for you who carries his eighty years bravely!"

This talk brought the author and the literary gentleman who was taking notes to the dining-room. The doctor asked his visitor whether he had noticed the lack of pictures in his rooms, and proceeded to explain. "I got rid of them lately," he said, "and why? The sale of the splendid furniture of Dr. Véron is announced. Crowds of amateurs and dealers precipitate themselves into my home, and peer at my frames. 'Is it possible to have such daubs about one?' cries the amateur. 'I never thought a love of spinach could be carried to the folly of plastering it upon one's walls,' says the dealer. Now these are funeral orations which I would rather avoid. So I have not even a bit of still-life in my dining-room." But the absence of pictures is, in the estimation of M. Marx, compensated by plentiful and splendid plate. The critic's eye fingered lovingly upon a gold and silver service which the doctor bought, in 1848, for three thousand crowns, of Froment Meurice. But we need not linger to count the knives and forks in Dr. Véron's dining-room, since he is himself preparing the history of this dining-room, and will publish it in one volume. He will himself sing his mahogany-tree,—be the historian of his own hospitality. He will recount the deeds and *mots* of three sets of great men who have regaled themselves with the *ragôts* of Sophie, his faithful *ordon*. Sophie, M. Véron's cook, the good people of Paris are informed, wears a Norman cap, and has a Rabelsian look. Tufts of hair adorn her upper lip and chin. She complimented M. Marx on his literary style. "Sophie," the doctor observed, "would be a treasure, if she didn't throw so much passion into her political discussions."—"Monsieur," answered Sophie, "one must learn to spice discussions as well as *ragôts*." M. Véron concluded by asking M. Marx to his Monday dinners; and this gentleman informs his readers that he intends to enter a punctual appearance. So Paris is likely to know how many times Auber helps himself to green peas, and how Albéric Second mixes water with his wine. Decidedly our literature lacks this piquancy.

B. J.

SUPPLEMENT TO THE BUDGET OF PARADOXES (No. III.)

(No. 2.) The real name of Duchesne is Van der Eycke. I have met with a tract in Dutch, *Letterkundige Aanteekeningen*, upon Van Eycke, Van Ceuken, &c., by J. J. Dodd van Flensburg, which I make out to be since 1841 in date. I should much like a translation of this tract to be printed, say in the *Phil. Mag.* Dutch would be clear English if it were properly spelt. For example, *learn-master* would be seen at once to be *teacher*; but they will spell it *leermeester*. Of these they write as *van der*; widow

they make *veduwe*. All this is plain to me, who never saw a Dutch dictionary in my life; but many of their misspellings are quite unconquerable.

(Suppl. No. 1.) La Saussaye is misprinted La Sausage. In some manuscripts lately given to the Royal Society, David Gregory, who seems to have seen Gephyrauder's work, calls him *Salicetus Westphalus*, which is probably on the title-page. But the only Weiden I can find is in Bavaria. Murhard has both editions in his Catalogue, but had plainly never seen the books: he gives the author as Thomas Geph. Hyandrus, *Salicetus Westphalus*. Murhard is a very old referee of mine; but who the *non nominandus* was to see Montucula's *Gephyrauder* in Murhard's *Geph. Hyandrus*, both writers being usually accurate!

An Irish antiquary informs me that Virgil is mentioned in annals, at A.D. 784, as "Verghil, i.e. the geometer, Abbot of Achadhho [and Bishop of Salzburg], died in Germany, in the thirteenth year of his bishoprick." No allusion is made to his opinions; but it seems he was, by tradition, a mathematician. The Abbot of Aghabo (Queen's County) was canonized by Gregory IX., in 1233. The story of the second, or scapegoat, Virgil would be much damaged by the character given to the real bishop, if there were anything in it to dilapidate.

Le glorie degli incogniti, o vero gli huomini illustri dell' accademia dei signori incogniti di Venetia. Venice, 1647. 4to.

This work is somewhat like a part of my own; it is a budget of Venetian nobodies who wished to be sombodies; but paradox is not the only means employed. It is of a serio-comic character, gives genuine portraits in copper-plate, and grave lists of works; but satirical accounts. The astrologer Andrew Argoli is there, and his son; both of whom, with some of the others, have place in modern works on biography. Argoli's discovery that logarithms facilitate easy processes, but increase the labour of difficult ones, is worth recording.

A correspondent informs me that Alex. Maxwell, who wrote on the plurality of worlds, in 1820, was a law-bookseller and publisher (probably his own publisher) in Bell Yard. He had peculiar notions, which he was fond of discussing with his customers. He was a bit of a Swedenborgian. My correspondent proceeds to mention a passage in the *Athenæum* in which the father of Archbishop Whately is said to have been a prebend; on which he asks, "If he were the prebend, who was the prebendary?" The mistake is very common, and amounts to calling an incumbent a benefice. It may be guarded against by bearing in mind that

A dean and prebendary
Had once a new vagary;

being the first two lines of a satire which Lord Ellenborough would not let Hone read through in one of the celebrated trials.

Recherches Curieuses des Mesures du Monde. By S. C. de V. Paris, 1626. 8vo. (pp. 48).

It is written by some Count for his son; and if all the French nobility would have given their sons the same kind of instruction about rank, the old French aristocracy would have been as prosperous at this moment as the English peerage and squires. I sent the tract to Capt. Speke, shortly after his arrival in England, thinking he might like to see the old names of the Ethiopian provinces. But I first made a copy of all that relates to Prester John, himself a paradox. The tract contains, *inter alia*, an account of the four empires, of the great Turk, the great Tartar, the great Sophy, and the great Prester John. This word *grand*, which was long used in the phrase "the great Turk," is a generic adjunct to an emperor. Of the Tartars it is said that "c'est une nation prophane, et barbaresque, sale et vilaine, qui mangent la chair demie crüe, qui boient du lait de jument, et qui n'ont de nappes et seruiettes que pour essuyer leurs bouches, et leurs mains." Many persons have heard of Prester John, and have a very indistinct idea of him. I give all that is said about him, since the recent discussions about the Nile may give an interest to the old notions of geography.—

"Le grand Prestre Jean qui est le quatriemes en rang, est Empereur d'Ethiopie, et des Abyssins, et se vante

d'estre issu de la race de David, comme estant descendu de la Roynie de Saba, Roynie d'Ethiopie, laquelle estant venue en Hierusalem pour voir la sagesse de Salomon, enlourra l'an du monde 2952, s'en retourna grosse d'un fils qu'ils nomment Moylech, duquel ils disent estre descendus en ligne directe. Et ainsi il se glorifie d'estre le plus ancien Monarque de la terre, disant que son Empire a duré plus de trois mil ans, ce que nul autre Empire ne peut dire. Aussi met-il en ses titres ce qui s'ensuit: Nous, N. Souuerain en mes Royaumes, vniquement aymé de Dieu, colonne de la foy, sorty de la race de Iuda, &c. Les limites de cet Empire touchent à la mer Rouge, et aux montagnes d'Azura vers l'Orient, et du costé de l'Occident, il est borné du fleuve du Nil, qui le separe de la Nubie, vers le Septentrion il a l'Egypte, et au Midy les Royaumes de Congo, et de Mozambique, sa longueur contenant quarante degres, qui font mille vingt cinq lieues, et ce depuis Congo, ou Mozambique qui sont au Midy, jusqu'en Egypte qui est au Septentrion, et sa largeur contenant depuis le Nil qui est à l'Occident, jusqu'aux montagnes d'Azura, qui sont à l'Orient, sept cents vingt cinq lieues, qui font vingt neuf degres. Cet Empire a sous soy trente grandes Prouinces, scavoir, Medra, Gaga, Alchy, Cedalon, Manfro, Finazam, Baraquez, Ambiam, Fungy, Angoté, Cigremason, Gorga Cafatez, Zastania, Zeth, Barly, Belangana, Tygra, Gorgany, Bargaanza, d'Anent, Dargaly Ambiacatina, Caracogly, Amara, Maon (sic), Guegiera, Bally, Dobora et Macheda. Toutes ces Prouinces cy dessus sont situes iustement sous la ligne equinoxiale, entres les Tropiques de Capricorne, et de Cancer. Mais elles s'approchent de nostre Tropique, de deux cents cinquante lieues plus qu'elles ne font de l'autre Tropique. Ce mot de Prestre Jean signifie grand Seigneur, et n'est pas Prestre comme plusieurs pense, il a esté tousiours Chretien, mais souvent Schismaticque; maintenant il est Catholique, et reconnoist le Pape pour Souuerain Pontife. J'ay veu quelq'un des ses Euesques, estant en Hierusalem, avec lequel j'ay conféré souuent par le moyen de nostre trucheman: il estoit d'un port graue, et serieux, succur (sic) en son parler, mais subtil à merueilles en tout ce qu'il disoit. Il prenoit grand plaisir au recit que je luy faisois de nos belles ceremonies, et de la grauite de nos Prelats en leurs habits Pontificaux, et autres choses que je luy disois, car l'Ethiopien est joyeux et gaillard, ne ressemblant en rien à la saleté du Tartare, ny à l'affreux regard du miserable Arabe, mais si fin et cauteleux, et ne se sent en personne, soupconneux à merueilles, et fort deuotieux, il ne se dit au tout noir comme l'on croit, l'entens parler de ceux qui ne sont pas sous la ligne Equinoxiale, ny trop proches d'elle, car ceux qui sont dessous sont les Mores que nous voyons.

It will be observed that the author speaks of his conversation with an Ethiopian bishop, about that bishop's sovereign. Something must have passed between the two which satisfied the writer that the bishop acknowledged his own sovereign under some title answering to Prester John.

A description and draught of a new-invented machine for carrying vessels, ships out of, or into any harbour, port, or river, against wind and tide, or in a calm. For which, His Majesty has granted letters patent, for the sole benefit of the author, for the space of fourteen years. By Jonathan Hulls. London: printed for the author, 1737. Price sixpence (folding plate and pp. 48, beginning from title).

I ought to have entered this tract in its place. It is so rare that its existence was once doubted. It is the earliest description of steam-power applied to navigation. The plate shows a barge, with smoking funnel, and paddles at the stem, towing a ship of war. The engine, as described, is Newcomen's.

In 1855, John Sheepshanks, so well known as a friend of Art and a public donor, reprinted this tract, in fac-simile, from his own copy; twenty-seven copies of the original 12mo. size, and twelve on old paper, small 4to. I have an original copy, wanting the plate, and with "Price sixpence" carefully erased, to the honour of the book.

It is not known whether Hulls actually constructed a boat. In all probability his tract suggested to Symington, as Symington did to Fulton.

A. DE MORGAN.

OUR WEEKLY GOSSIP.

WE hear that Mr. J. R. Planché, late *Rouge Croix*, has been appointed Somerset Herald.

The Vestry of Marylebone parish has called upon the First Commissioner of Public Works to cause restoration to Regent's Park of portions of land which are alleged to have been inclosed from it for the benefit of the villas that are situated on the public estate; also to cause removal of the mounds of earth that have been raised about those residences. Mr. Cowper should assuredly resist all such encroachments.

It is said that part of the land reclaimed from the river at Whitehall and its neighbourhood is to be given up to the Crown lessees on that spot; so that the public will not enjoy what they have paid

for. Can this be true? If so, surely the House of Commons will prevent the consummation of such a thing.

A Correspondent, who accepts our suggestion of "Thames Way" for the name of the new road upon the river side, points out that, if adopted, the whole thoroughfare between the Tower and Pimlico would, in the names of its respective sections, thus be appropriately connected with the river: Thames Street, Thames Way, Thames Bank. The merely temporary fashion of "Thames Embankment," now used in lack of another for the middle section of this long line, is clumsy, unapt to the function of the road, and too long.

The Lord Chief Baron received a large company of photographers at King's College on Thursday evening last week. The works exhibited were of scientific interest rather than of artistic value; but we noted some very fine work from the studios of Mr. Mayall and Mr. Claudet.

A score of physicists and conjurers have been good enough to send us commentaries on the egg problem, started by the Vicar of Leamington. The solution is very simple; and we suppose that leader-writers must in future consent to forego the use of this goodly illustration. You have only to shake your egg, so as to break the white network in which the yolk is held. The centre of gravity is thereby changed; the yolk descends to the bottom, in place of being suspended in the middle; and the egg will then stand, if steadily poised. The trick is old, and is even described in some volumes of parlor magic.

The Court of Common Council has authorized the Bridge House Estates Committee to purchase Southwark Bridge for 200,000*l*. Thus the millions on both banks of the Thames,—very busy millions they are,—have received another benefit from the forgotten testator to whom possession of the Bridge House Estates is due; also, those millions have secured one more free channel for communication. The metropolis extends about fifteen miles along the Thames; within that distance there are but four free bridges, three of which are within the City bounds, Westminster Bridge only being situated in the twelve exterior miles. We are spending enormous sums in widening streets with a view to accommodate the traffic. Until now, however, the free bridges have remained exactly as they were a hundred and sixteen years ago, when (1750) Westminster Bridge was opened for use. Blackfriars Bridge was not opened until 1768, then only as a bridge-way. It had been opened for foot-passengers two years before; it was opened for carriages, November 19, 1769. There had been a temporary wooden bridge. From 1785 a toll of a halfpenny for foot-passengers, which was made a penny on Sundays, was levied until 1811. This bridge cost nearly 262,000*l*., and was paid for, to the extent of more than 200,000*l*., out of the "Orphans' Fund," that fund being derived for the most part from the reimbursement by the City, out of taxes largely drawn from the metropolis generally, to the orphans, whose money had been in custody of the Chamber of London at the time Charles the Second plundered it by closing the Exchequer, when the tallies of the corporation became valueless. To return to Southwark Bridge. For the encouragement of those who think of investing money in new toll-bridges, let it be known that, although this structure connects the busiest and densest parts of the most busy population in the world, it cost 660,000*l*., on part of which has been paid a dividend of less than 1½ per cent. since 1819; but that has been paid on 150,000*l*. of the capital only: of the remainder, 400,000*l*. never received any return of dividend, and will doubtless be utter waste. When Blackfriars Bridge was proposed to be erected, the same opposition was encountered as, until now, prevented the purchase of Southwark Bridge by the City. It is stated in the evidence before the late Committee on Toll Bridges, that the railway company which is now located in Cannon Street offered Southwark Bridge, free of cost, to the City, to be allowed to bring the railway exactly where it is now. The sapient obstructives rejected this offer, and the Bridge House Estates must now pay, all told, nearly a quarter of a million for the bridge.

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The railway company was to have given 300,000*l.* for the structure. The matter stands thus now: the bridge company gets 200,000*l.* from the City, instead of 300,000*l.* from the railway company; the City pays about 250,000*l.*, instead of nothing, and loses the equivalent that was once in its power; the railway company saves 300,000*l.*, and gets the equivalent privilege from between the teeth of the corporation. These are the patent facts.

Mr. Collier has reprinted in his illustrations of *Old English Literature* 'The Worthie Hysstorie of the Most Noble and Valiaunt Knight Placidus,' a rare poem by John Partridge, of the early date of 1566.

Mr. W. C. Hazlitt has done a further service to students of our early literature by collecting into four handy volumes of Mr. Russell Smith's series of "Old Authors," a good part of the 'Remains of the Early Popular Poetry of England.' The collection is, of course, one for scholars rather than for the circulating libraries; but the matter contained in it is often very curious, and for the illustration of Shakespeare and Jonson very important. Many popular customs, manners, games and incidents are preserved in these poems which would otherwise be scarcely known to us by name.

The new Part (xxxvi.) of Mr. Ernest Edwards's 'Photographic Portraits of Eminent Men' contains Mr. Darwin, Dr. Seemann, and Herr Freiligrath. The artistic work is good, and the biographies, written by Mr. Walford, are full of matter.

We give the following space, by way of calling attention to a much-disputed point, the moral character of Mrs. Warren Hastings:—

"June 4, 1866.
"May I request a corner in your publication to correct one injurious mistake, which may otherwise be widely circulated, in the very interesting volume called 'William Wilberforce: his Friends and his Times'! Most of these biographies are given with great spirit, and in accordance with recollections that dwell in many minds; but Mr. Colquhoun has been deceived by hearsay and inadequate evidence in what he reports of Mr. and Mrs. Hastings. The contemporaries of Warren Hastings while he was Governor-General of India used to be enthusiastic in praise of his judgment and clemency; but with those matters I am not skilled to meddle: it is the moral character of Mrs. Hastings which I feel bound to vindicate. Mrs. Hastings was a German lady, and was divorced, according to German law, from her first husband, M. Imhoff, because he was cruel, unfaithful and mad. After this divorce she married Warren Hastings. But this very divorce attested the purity of Madame Imhoff's conduct, for German law only allows a lady the relief of divorce if her behaviour has been always irreproachable. This was so well known among their Anglo-Indian friends that, when returned to England, and while Mr. Hastings's trial was going on, my father and mother zealously sought to preserve an intimacy with them both, and (which is a conclusive fact) Mrs. Hastings was received as an esteemed friend by the late Queen Charlotte, her countrywoman, whose avoidance of all ladies except those of unblemished character was so strict that even the poet Cowper says—

"Twas hard on here and there a Wif,
though he acknowledges with respect the value of her virtuous example.

"I am, &c., CHARLOTTE BARRETT."

The Royal Sardinian Academy has elected Prof. Max Müller one of its *Accademici Stranieri*. The number of foreign members of this ancient Academy has always been restricted to seven. They are at present Boeckh, Thiers, Cousin, Barante, Grote, Mommsen, and Max Müller.

With regard to the proposed removal of the Royal Academy to Brompton, it has been suggested that the best, indeed the fairest, thing the body can do will be to consult the opinion of the artistic profession on a matter in which so many of its members are concerned, even for their daily bread. This might easily be done by appointing a time for the meeting of all exhibitors in Trafalgar Square, say, within the last five years,—at some central place; St. James's Hall would be convenient, or St. Martin's Hall. Let us observe that the result

of an analysis of the Academy Catalogue of this year gives the following: 1,053 works of art are contributed by 649 persons; the Academy proper, which assumes to decide so important a question as that now in hand, consists of 52 members, of whom 18 do not vote; of the 52, only 43 contribute to the gathering of this year, and do so with no more than 134 works, all told.

The proverbial inexhaustible ichthyological wealth of the sea is in great measure borne out by the following authentic returns procured by the Fishery Commissioners. The quantity of fish conveyed to London by the North-Eastern, Manchester, Sheffield and Lincolnshire, Great Northern, and South Devon Railways in 1856, was 11,714 tons; in 1857, 15,156 tons; in 1858, 21,615 tons; in 1859, 27,440 tons; in 1860, 27,468 tons; in 1861, 33,337 tons; in 1862, 36,869 tons; in 1863, 37,833 tons; and in 1864, 40,337 tons; thus showing an increase of more than threefold in nine years.

We have received the following with reference to the Clonmacnoise Crosses:—

"Clonmacnoise Glebe, Athlone.
"Having seen a statement in the *Athenæum*, of the 26th ult., to the effect that I have taken fresh proceedings against the persons accused of injuring the crosses at Clonmacnoise, I have to state that this was a Crown Case, and, the jury having disagreed on the first trial, the Attorney-General declined to present again at the ensuing assizes. I beg to assure you that there never has been the slightest intention on my part, or that of the Crown, of taking further proceedings in the case.

"Yours, &c., CHARLES VIGNOLES."
—We gave the statement in question from a source generally credible, but with the usual cautionary term, "we understand," adding that the accused denied the charge.

Some Italian rye-grass, grown on the Maplin Sands, as watered by metropolitan sewage, and sown in February last, representing a cut of several tons per acre, was exhibited at the International Horticultural Show.

A new mineral, to which the name of Laurite has been given, has lately been found in Borneo, and a description of it laid before the Paris Academy of Sciences by M. Wöhler. It is found mixed with the ore of platinum, and occurs in the form of small globules, not above half a millimètre in diameter.

The magnificent buildings lately erected, or in course of erection, all over Europe at the chief railroad stations afford opportunities for the display of artistic skill in the decoration of the "Salles d'Attente." At the great terminus of the Northern line, in Paris, the waiting-room is of vast size, divided into three compartments for the different classes, and is lighted on either side of its whole length; but the two ends are most usefully decorated with gigantic maps of France and Europe, on which the railroads are carefully laid down. At the great new central station in Milan the large waiting-room for first-class passengers is not yet finished; but one of its sides is ornamented with a beautifully-painted picture, of large size, representing a scene of local history; whilst Painting and Poetry are illustrated on the walls of the great waiting-room for the second and third classes by two large paintings, one representing Raphael and La bella Fornarina, who gracefully trips across the middle of the picture with a basket of grapes on her head, the background occupied by the Forum Romanum and the dome of St. Peter's, and with contadini and a hay-cart drawn by oxen. The other end of the room has a corresponding picture of Dante and Beatrice walking with her attendants on the terrace of a palace, with the dome of the Cathedral of Florence, the Campanile and the picturesque tower of the Palazzo Vecchio in the background.—The great terminus at Naples is only just commenced; that at Rome is a series of sheds.

Since the days of Hebel and his 'Allemanische Gedichte,' a taste for poetry written in dialect has continually been on the increase in Germany; and at present it may be truly said that Fritz Reuter, a poet writing in the vernacular Plattdeutsch of his

native province of Mecklenburg, is not only the first of German poets, writing idiomatic poetry, but the most popular of living German poets altogether. He has eclipsed the fame of his competitor and neighbour Claus Groth (whose poems written in the Diethmarsen dialect were the rage ten years ago, and about whom we spoke at that time), and now reigns supreme from the Baltic to the Alps. Even in those parts of Germany where the Plattdeutsch is not spoken he has numerous friends and admirers. His works (consisting of lyrics, idylls, tales, novels, &c., and now filling about a dozen volumes) are to be found on every table in Germany, and their popularity may be gathered from the fact that a distinct class of travelling readers has lately sprung up, whose sole purpose it is to read Reuter's productions to large audiences, and who, wherever they plant their reading-desks, in town or village, may be sure to find a grateful and enthusiastic public. We may shortly have another opportunity of speaking more at large of Reuter and his merits; for the present we will only mention that one of the readers, or rhapsodists, alluded to, Herr Böie, of Hamburg, has found his way to England, and, after a successful tour in the north (Bradford, Manchester, Liverpool), gave, on Monday in last week, a well-attended "Reuter entertainment," at the Masons' Hall, Coleman Street,—a locality chosen, we believe, for the convenience of the great number of German city men. The specimens from Reuter's works offered by Herr Böie were excellently selected (with a prevalence of such pieces, however, in which the broad humour of the poet shines forth), and the audience amply testified its genuine enjoyment of the rhapsodist's delicate no less than vigorous rendering of the poet. Indeed, we should scarcely have thought that roars of laughter like those which shook the Masons' Hall were to be heard in the City at a time when the rate of discount is at 10*l.* per cent., and when, moreover, the prospects of Fatherland are more darkened and disheartening than ever. Herr Böie, we understand, intends to read on another evening in the same locality.

A portion of the choice library of Mr. J. D. Lewis has been sold during the past week by Messrs. Sotheby, Wilkinson & Hodge. We quote the following examples as forming its most important features: Aristotle, *Orlando Furioso*, ed. Boiardo, Orlando Innamorato, with notes by Panizzi, 5 vols., printed upon vellum, 39*l.*—The Alhambra, by Owen Jones and Goussier, 25*l.*—Beaumont & Fletcher's Works, by Dyce, 10*l.*—Burnet's History of his own Time, 6 vols. large paper, 20*l.* 10*s.*—Cervantes, *Don Quixote*, 4 vols. in 9, tastefully illustrated, 42*l.*—Lord Clarendon's History of the Rebellion, 3 vols. large paper, 32*l.* 11*s.*—Cornelle, *Œuvres*, 12 vols., sur grand papier de Hollande, 13*l.* 15*s.*—Dryden's Works, by Scott, 18 vols. 9*l.* 17*s.* 6*d.*—Euripides, curâ Mathie, 3 vols. large paper, 10*l.* 15*s.*—Euripides, Beckii, 9*l.* 9*s.*—Gibbon's Decline and Fall of the Roman Empire, large paper, boards, 20*l.*—Goldsmith's Life, illustrated, 12*l.* 12*s.*—Grote's History of Greece, 12 vols. 14*l.*—Herodotus, notes by Schaefer, printed upon vellum, 18*l.* 10*s.*—Herodotus, notes by Gaisford, 6 vols. large paper, 15*l.* 5*s.*—Homer's *Iliad*, curante Heyne, 9 vols. large paper, 10*l.*—Hume and Smollett's History of England, 13 vols., one of two copies on tinted paper, 32*l.* 10*s.*—Dr. Johnson's Works, 16 vols. large paper, 49*l.*—Works of Ben Jonson, by Gifford, 9 vols. large paper, 25*l.* 10*s.*—Life of John Kemble, illustrated, 10*l.* 15*s.*—Memoirs of Mathews, illustrated, 4 vols. 9*l.* 10*s.*—Massinger's Plays, by Gifford, 4 vols. large paper, 11*l.* 11*s.*—Milton's Poetical Works, by Todd, 7 vols. large paper, 10*l.* 15*s.*—Milton's Poetical and Prose Works, by Todd and Symmons, 7 vols. large paper, 21*l.* 10*s.*—Oratores Attici, curâ Bekkeri, 10 vols. large paper, 10*l.* 15*s.*—Ovidii Opera e Textu Burmanni, 5 vols. large paper, 9*l.*—Pascal, *Les Provinciales*, printed upon vellum, 6*l.* 6*s.*—Poete Minores Greci, notes by Gaisford, 3 vols. large paper, 12*l.*—Racine, *Œuvres* Complètes, sur papier velin, 7 vols. 6*l.*—Réfuit de la Brétonne, les Contemporaines, 42 vols. 12*l.*—Robertson's Works, 8 vols. large paper, 20*l.*—Saint-Simon, *Mémoires Complètes*, 20 vols. 17*l.* 17*s.*

corries, should the efforts of the Committee be efficiently supported by the public.

LINNEAN.—June 7.—G. Bentham, Esq., President, in the chair.—The President nominated J. J. Bennett, Esq., Dr. J. D. Hooker, Sir J. Lubbock, Bart., and W. W. Saunders, Esq. Vice-Presidents for the ensuing year.—Mr. J. E. Saunders was elected a Fellow.—'On Myostoma, a new Genus of Burmanniaceae,' by Mr. J. Miers.—'On two new Genera of Composite (Mutisiaceae) from India,' by Dr. Thomson.—'Notes on the New Zealand Sticties,' and 'Observations on New Zealand Lichens,' by Dr. W. L. Lindsay.—'On the Surface-Fauna of Mid-Ocean—No. 2. Foraminifera,' by Major S. R. J. Owen.—'Characters of some undescribed Heterocerous Lepidoptera,' by Mr. F. Walker.

ENTOMOLOGICAL.—June 4.—Sir J. Lubbock, Bart., President, in the chair.—Count G. Munzsch, of Paris, was elected a Foreign Member; Messrs. O. Salvin and T. Turner were elected Ordinary Members.—Prof. Brayley communicated an extract from the Report of Mr. Consul Zohrab on the trade of Berdiansk for 1865 (received at the Foreign Office, and recently presented to Parliament), respecting a poisonous black spider which had appeared amongst the wheat at harvest time, had bitten more than three hundred persons, and created such a panic among the labourers that wages rose to double their ordinary rate.—Mr. McLachlan exhibited a caddis-worm case, of the genus *Limnephilus*, containing a dead pupa; the caddis-worm had, as usual, attached itself to a rush before changing to the pupa state, but had failed to make proper allowance for the growth of the rush, by which the case had been raised a couple of feet above the surface of the water, and the pupa had died in consequence.—Mr. Stainton mentioned that the gall-making larvae on *Gypsophila saxifraga*, from Mentone, which he had exhibited at the previous meeting, had produced a species of *Gelechia*, allied to *G. leucomelanella*.—Mr. Pascoe exhibited a small collection of interesting Coleoptera, received by the Rev. H. Clark from the Rev. G. Bostock, of Fremantle, Western Australia, including two new species of *Artibeus*, an entirely new form, perhaps belonging to the *Paussidae*, or perhaps more nearly related to *Gnathos*, and of which a description was read under the name of *Ectrephes formicarius*; also several species of *Anthicus* found in ants' nests, and other novelties belonging to the genera *Ptinus*, *Hycos*, *Platynotus*, *Meconotus*, &c.—Prof. Westwood exhibited drawings and read descriptions of various new species of *Goliath* beetles.—Mr. C. A. Wilson communicated a further instalment of his 'Notes on the Buprestidae of South Australia.'

MEETINGS FOR THE ENSUING WEEK.

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| Mon. | Mathematical, 7. |
| Tues. | Architects, 8. |
| | Statistical, 8.—Economic Conditions of Highlands of Scotland, Duke of Argyll. |
| | Horticultural, 8.—General Meeting, and Lecture on 'Fremontia Californica,' Dr. Bateman. |
| Wed. | Metereological, 7. |
| | Literature, 4. |
| | Geological, 8.—'Structure of Red Crag,' Mr. Wood; 'Supposed Remains of Crag on North Downs, Folkestone,' Mr. Bristow; 'The "Warp" of Mr. Trimmer,' Rev. G. Fisher; 'Faults in Drift Gravel, Hitchin, Herts,' Mr. Salter; 'Flint Implements from the Little Ouse, near Thetford, Mr. Flower; 'Tertiary Formations of W. Indies,' Mr. Guppy; 'New Genera of Carboniferous Glyptodontes,' Systematic Position of Chondrodes, Dr. Young; 'New Gold Deposits, Esmeraldas, Ecuador,' Lieut-Col. Neale; 'Geology of Pacific Coast of Ecuador,' Mr. Wilson; 'Remains of Halitherium, Malta,' Fossil Chelonians, Malta, Mr. Adams. |
| Thurs. | Naturalistic, 7.—Annual Meeting. |
| | Chemical, 8.—'Actions of Acids on Metals and Alloys,' Messrs. Crace, Calvert and Johnson. |
| | Linnean, 8.—'Sertum Benzeulense,' Dr. Welwitsch; 'Cortical Cucurbita Rapa,' Dr. Sizeron; 'Lingual Dentition of some W. Indian Gasteropoda,' Messrs. Guppy & Hogg; 'Smaller Crustaceans, Mr. Edwards. |
| | Royal, 8. |
| | Antiquaries, 8. |
| Sat. | Botanic, 3. |

FINE ARTS

BRITISH INSTITUTION.

It is not often that this collection of the works of deceased British artists, and of what are called those of the Old Masters, derives its chief interest from the former. The wealth that Reynolds left us, and is now here, supplies the better part of this

noteworthy gathering. Of this probably the picture that deserves the most applause is No. 178, *Lady W. Wynn and her Children*, life-size, the canvas landscape-way. The lady is seated on a Turkish carpet that is spread on the floor of a balcony, leaning against a large red cushion, robed in white that is embroidered with gold, and wearing an ermine-lined cloak, which is now, whatever it may originally have been, of a rich rose-colour. She has a book in one hand,—has closed it,—and looks thence at the gambols of her three children, one of whom, the youngest, with infantine affection, is clasping the chubby cheeks of her somewhat older brother; the third, and eldest, a boy, kneels behind the first. In the expressions and attitudes of these infants one reads the perfect love for such that characterized Reynolds; nothing can be sweeter. Technically, the admirable manner in which the broad, soft mass of brilliant white in the lady's dress is carried through the composition, and enriched in its transit by the warm and cold tones of the respective children's clothing, will delight the artist and charm even the untaught eye; so the varied and wealthy reds,—the solid key-note of blue on the sash of the kneeling child,—the lovely painting of the flesh, which remains in perfect condition. The preservation of this work is as complete as it can be, and every inch of it, we think, from Reynolds's own brush, except, probably, the left hand of the lady, which is out of tone and opaque in texture. If the colouring has faded at all—which is not apparent to us—that effect has taken place in the rose-coloured mantle of the lady; this, at any rate, still goes harmoniously with the blue sash and robe of the child, its chromatic antagonist. The lady was the second wife of Sir W. W. Wynn. It is almost needless to say that she was not the lady of the same name who, Johnson said, was like sour small beer. The pocket-book for the year 1778,—when this picture was painted,—in which Reynolds kept his memoranda, is lost, also part of the folio cash-book which related to the sitters whose names began with W; thus we are doubly left in the dark about the history of this noble group.

Three years before this Sir Joshua had painted the very different and far inferior picture with a great reputation, now here, for the same Sir W. W. Wynn, *St. Cecilia* (1), which to us seems not to be in its original state. The artist's felicity with children appears in the only admirable part of the design, the face of the little angel, who, leaning on a lute, listens to the voice of the singer. At present the colour of this picture is rather crude; its effect garish. The *Portrait of the fifth Duke of Beaufort* (2) in its pose puts one in mind of that prime work of Reynolds, the earliest portrait of Admiral Keppel, where, with but little change, the attitude of the Apollo Belvedere was adopted for a gentleman in small-clothes and a flowing broad-tailed coat. This picture was exhibited with the Society of Artists, in the Spring Gardens Rooms, in 1761, the Second Exhibition; the date is interesting as confirming the conclusion one would form from its style that this is a much earlier work than No. 178. *Captain Orme*, now in the National Gallery, was exhibited at the same time and place. Except the sky, this picture is perfect. Some of the lake may have flown from the coat of John, *Ninth Earl of Westmoreland*, (20) so that it has become a little cold; this part lacks a little like Northcote's workmanship; the figure leans against a tree. *Thomas, Eighth Earl of Westmoreland*, (145) is a good deal like what we are accustomed to call an "official portrait,"—a work done in the ordinary way, without particular feeling or spirit. How much Reynolds must have done of this sort of work is strongly suggested by the entries in his Diary, as follows:—"Nov. 28, 1780, Remain in the Academy, five kings, four queens. In the house, two kings, one queen." These were Court presentation portraits, kept always on hand. The manufactured look of these royal portraits appears not in *Alexander, Viscount Bridport*, (46) which is remarkable for its mastery of texture and characterization. See likewise the soft and fairy-like beauty of the rather sentimentally posed *Lady Crewe*, in the picture (126) where she appears with Lady R. Spencer: notice the beautiful painting of her white and gold

embroidered dress. This is Fanny Burney's Lady Crewe, of whom she drew several charming portraits, none better than that which spoke of her still splendid beauty in 1792 (Diary, June 18th), nearly a quarter after this picture was produced, and when Madame d'Arley could write, "She uglifies everything near her," although she had a son who was then just of age.

The portraits of *The Hon. Henry Fane, Esq. Jones, Esq., and Charles Blair, Esq.*, (165) by Reynolds, are in colouring almost as fine, but in manner totally different from the last. These gentlemen are in a garden. The white coat and blue embroidered waistcoat of the central figure are almost perfect in handling. One misses the subject which gives so much interest to the foregoing. How fortunate Reynolds was in having such rich garments as these to deal with is further illustrated by the whole-length picture of *Thomas, Eighth Earl of Westmoreland*, (145)—a standing figure in a crimson coat, which shows how the artist could produce even that superb colour so as to ensure its permanency. A very fine, but rather heavily executed portrait, not so rich as No. 165.—It is interesting to compare the above with the masculine portrait of *Susan Jouenne* (167), by Romney, which has a somewhat pert expression capably rendered, the flesh being unusually free from the brick-like colour which so often marred that artist's works. It is, nevertheless, very opaque, and sufficiently inferior to Reynolds's style to strengthen our wonder at the existence of any rivalry between the men. See, on this point, the still less satisfactory *A Lady Reading* (149), by Romney. This, although not less artificial in treatment than the like subjects were in Reynolds's hands, is infinitely inferior to them, because of its prosaic and dingy management. Rather painty, also, is *Sir J. Milnes* (151), by Romney, but large in its manner, and in capital condition.—Reynolds's exquisite feeling for childish character is shown further than in the family of Lady Wynn by the charming little whole-length, *A Child in a Black Hood* (110),—one of the fortunately-preserved pictures from Crewe Hall,—a black-mantled and hooded damsel of some five years old, trotting, as if to market, with a basket; her little hands in long brown mittens, an under-dress of rosy white, a red shoe peeping beneath the petticoat, the innocent face full of sweetness and spirit. The management of so large a mass of black as this picture shows cannot be too much admired. *Master Crewe as Henry the Eighth* (108) is the famous picture, a reminiscence of Holbein. This Exhibition is peculiarly interesting as illustrating so many of Reynolds's changes of style as it fortunately does. Thus, we have those which appear in Nos. 2 and 110, 118 (*The Duchess of Rutland*),—the price of this picture was 150*l.*, 1780,—the more luminous 165, the softly-subdued splendour, as in veiled daylight, of 178, the graver No. 20, and No. 145, all before mentioned.

Gainsborough's portrait of *Anne Horton, afterwards Duchess of Cumberland*, (160) shows rather too much of what is called "barber's beauty," with its sentimental ideal of long, almond-shaped eyes and languishing expression. The best parts of this work, which by no means fairly represents Reynolds's only real rival, are in the charmingly painted neck and bust of the lady. The *Portrait of Christopher Horton* (155) seems to deserve a better place here than it has obtained; the head is freely painted, remarkable for solidity and vivacity of expression; he wears that Windsor uniform which survives in the costumes of our General Post-men,—a blue coat, with red collar and cuffs.—Dyce's *Virgin and Child* (147) shows, in the face of the latter, a reminiscence of the Dresden Madonna, excepting its extremely bad drawing; the Virgin is almost jawless, her features are awry, her hand coarse; the infant is like a little Hercules rather than a pulpy-fleshed babe: see the legs.—Here (107) is one of the numerous *Kitty Fishers*, the version belonging to Lord Crewe, the flesh all faded and wan, but with so much piquancy, beauty, and attractiveness, as lets us deeply into the strange history of this remarkable young person, and, in its delicacy of form, into the secret of her early death. Poor little Kitty! She looks as if made for better than a Traviata's life. Faded as

the picture is, it retains much of its fine artistic value, so perfect is the tone throughout. She is seated on a couch, a dove on a rail behind and about to alight in her lap. Mr. Crewe, one of the frail one's slaves, paid Reynolds fifty guineas for this picture April, 1774. It is the property of the present Lord Crewe, and, we presume, undoubtedly the picture referred to in Reynolds's ledger.

It is worth while to turn from these modern productions to their neighbours by Rembrandt and Masaccio. No. 102, by the former, belonging to Lord Lindsay, *Portrait of a Gentleman*,—the head of a man of middle station and in the prime of life, as if suddenly revealed to us by a gleam of passing light; his steadfast, serene eyes and ordered features, trim moustache and sweeping, bushy hair appearing between the exquisitely toned, but dense blackness of a large hat, and the wealthy restless glitter, so to say, of a broad collar of white lace that covers his shoulders; the whole as luminous as an enamel, as solid as a statue, and perfectly flesh-like.—The contrast between the above may be heightened by crossing the room to the *Portrait of One of the Aldobrandini Family* (66), by Masaccio,—a noble half-length of a man, in black Florentine dress and cap, holding an open letter in his hand, and seeming, to us, to start into life as he looks from its page. The painter's characteristic opacity in shadow tints, or rather their gloominess, for they are clear enough, though hard at the edges, and mix crudely with the lights on the flesh, is here, and marks with startling force the suggestion of the whole that it is the work of an accomplished fresco-painter; aptly to this the handling of the middle tints is hatched with the brush, the high lights loaded and solid. The picture is like a fresco, too, in colour. Its drawing is supremely fine, broad and sound, large in style, bold and firm. A most admirable painting.—Sir Antonio More's *Portrait of Isabella de Valois* (90), third wife of Philip the Second of Spain, *fiancée* of Don Carlos, and of our Edward the Sixth, differs from all the above; is admirably modelled: see the retiring cheek and its fine ear on the right side, and that characteristically lustrous light crimson dress, a colour More loved to paint above all others, here relieved and intensified by black and white, loaded with jewelry, pearls and gold. Has not the face suffered a good deal?—Bronzino's *Bianca Capella* (82) is another fine portrait of high value and interest; a noble face, full of characteristic qualities in mind as in painting; the hand is noteworthy as peculiar in manner to Bronzino.—The Marquis of Lansdowne sends his curious *Mabuse*, No. 70, *A Merchant*, interesting for its intense realism: see the pen and the hand that holds it, both as regards drawing and modelling.—Luini's *St. Catherine with Angels* (57) shows the manner of the painter, and that peculiar form of feature in the young faces which is supposed to pertain to the country of the painter; it is suggestive of Correggio in this respect.—An *Angel* (37), attributed to Masaccio, is more than questionable as the work of that perfect draughtsman: see the disproportioned arms, the ill-drawn feet.—The *Madonna* (74), by Guido, is as badly drawn as usual with the painter, and as heartless.

Among other interesting figure pictures here—S. Newton's *Scenes from the 'Vicar of Wakefield'* (117) and *'The Beggar's Opera'* (123), being well known, deserve attention.—Hogarth's *Southwark Fair* (127) looks as if it needed cleaning.—Wilkie's *Not at Home* (174) has suffered by the use of asphaltum; so the mere stage scene, *Ruins and Figures* (177), by D. Roberts.—Many remarkable landscapes serve to vary the character of this Exhibition, and are intensely various in their proper qualities.—The Duke of Devonshire's *Landscape with a Mill* (47), though unusually over-brown for Ruysdael, is so splendid that we might almost ascribe it to Rembrandt, so wealthy is it in tone: a fine example of the former master.—A *Dinner Party* (33), by Jan Steen, is in need of cleaning; at least, it looks heavy and loaded, unusually so for the artist.—Cuypp's *Landscape with Cattle* (5) is most airy and beautiful. Another, by the same, *Landscape with Travellers* (69), belonging to Lord Crewe, is delightful in its golden haze.—We have a heavily painted but effective Gaspar Poussin in *Tivoli* (73).

—No painter shows to more advantage here than our own English Crome, whose style and power may be studied with pre-eminent advantage in No. 144, *Yarmouth Beach*; 161, the same, looking North—a mile on the shore; 163, the same and the *Jetty*,—the sky here to the right looks a little rubbed, if it has not been touched on, as we believe. *A River Scene with Boats* (182)—barges loitering on the tide of an estuary—is admirable for breadth and spirit.

FINE-ART GOSSIP.

We understand that the future of the British Institution is not yet decided. The lease of the premises, as our readers will not have forgotten, will expire next year. Built for Alderman Boydell, in 1789, on the site of Dodsley's house, the present edifice or rather the lease of it, for sixty-two years from 1805, was purchased by the promoters of the British Institution for 4,500*l.* and a rent of 125*l.* a year. The first exhibition took place on the 17th of February, 1806.

The figure of Apelles, by Mr. Poynter, one of those appropriated to the upper wall-arcade in the South Court, South Kensington Museum, has been copied in mosaic and placed in a niche on the west side of the apartment named. This work has been carefully reproduced; the worst of it is that from the ground floor, whence the greater number of persons view this and other similarly executed figures, they cannot be seen to advantage, so strong is the glittering of the surfaces, not only of the golden backgrounds, but of the figures themselves. The original pictures, in oil, look much better than the mosaic copies from them.

We have received from Mr. Mitchell a copy of a lithographed portrait of Prince Christian; as it is a poorly-executed thing, the less we say about it the better for all parties.

The City of York is distinguishing itself by representing its municipal history and local traditions in the Guildhall. The Mayor of the metropolis of St. Wilfred has presented a stained glass window, the design of Mr. Doyle, the centre compartment of which shows the election of Constantine the Great at York, A.D. 306.

Messrs. Christie, Manson & Woods sold, on the 8th and 9th inst., the following works of art, the property of Mr. S. Boddington, deceased: Sculpture—Thorwaldsen, life-size statue of Hebe, "obtained direct from the artist," 175*l.* (H. W.); Mercury, seated, statuette, "same," 81*l.* (same); A Shepherd, seated, with a dog, statuette, "same," 68*l.* (same). Pictures: Guardi (pupil of Canaletto), *The Grand Canal, Venice*, 110*l.* (H. W.); *The Church of S. Maria della Salute, Venice*, 125*l.* (same); *St. Mark's Place, 130*l.** (Anthony); *The Rialto, 100*l.** (Turton); *The Grand Canal, 150*l.** (Anthony);—Reynolds, Mrs. Thrale and her Daughter, Lady Keith, 1,375*l.* (Morris). We find that Mr. Boddington bought this work at the sale of the Streatham pictures in 1816, for 81*l.* 18*s.*; it is probably that for which Mr. Thrale paid Reynolds, according to the account-book printed by Mr. Cotton, 483*l.* 5*s.*, 1781.—Thirty pictures by Stothard, various subjects, brought prices between 2*l.* for A Sketch for Buckingham Palace, and 120*l.* for *The Shakespeare Characters* (H. W.).—*The Triumph of Britannia*, 136*l.* (Agnew). These works were sold by order of the executors of Lady Webster.

MUSIC AND THE DRAMA

MUSICAL UNION.—Jaell and Auer, with Piatti, Ries, Goffrie, and Hann.—TUESDAY, June 16, Half-past Three.—Trio, No. 2, in G, Piano, &c.; Beethoven; Quintet, G minor, Mozart; Violin Solo, Auer; Quintet, E flat, Piano, &c., Schumann; Solo, Pianoforte, Jaell last time.—Tickets, Half-a-Guinea each, to be had at the usual places. Visitors on giving their names can pay at St. James's Hall.—Wieniawski and Lubek are engaged for June 30.

MONDAY POPULAR CONCERTS, St. James's Hall.—LAST CONCERT but ONE on MONDAY EVENING, June 15. Pianoforte, Mr. Charles Halle; Violin, M. Wieniawski; Violoncello, Signor Piatti; Second Violin, M. Wiener; Viola, Mr. Henry Blagrove; Vocalist, Miss Edith Wynne. Conductor, Mr. Benedict.—Sofa Stalls, 5*s.*; Balcony, 3*s.*; Admission, 1*s.* Programmes and Tickets at Chappell & Co.'s, 50, New Bond Street; Keith, Frowse & Co.'s, 45, Chancery; and at Austin's, 38, Piccadilly.

MR. GANZ has the honour to announce his ANNUAL GRAND MORNING CONCERT, at the St. James's Hall, MONDAY NEXT, June 15, to commence at Two o'clock precisely, at which the following Artists will appear: Messrs. Arpa, Enzinger, Liebhardt, Meesent, Stabach, Rose Hersee, De Poellnitz, F. Elton, Gaston, and Sainton-Doby; Messrs. Reichardt, F. Leish Wilson, George Parren, and W. Harrison; Signor Ferrari, Mico, and Cabrita; Instrumentalists, Messrs. Sauton, John Thomas, Lazarus, and Ganz. Conductors: Messrs. Kasseger, Benedict, E. Berger, Lehmeier, H. Parker, E. de Paris, and Ganz.—Stalls, 10*s.* 6*d.*; Balcony, 5*s.*; Area, 3*s.*; Gallery, 1*s.* Tickets at Mr. Austin's, St. James's Hall; and at Mr. Ganz's, Queen Anne Street, Cavendish Square, W.

MRS. JOHN MACFARREN'S THIRD and LAST MORNING at the PIANOFORTE, in St. James's Hall, NEXT THURSDAY, at Three.—Beethoven's Sonata, Op. 29, with Selections from Dussek, Mendelssohn, Schumann, Chopin, &c. Vocalist, Miss Banks.—Tickets, 1*s.*, 3*s.*; Stalls, 5*s.*; at the Hall.

THE GRAND CONCERT OF THE SEASON will be given by MADAME RUDESDOFF, at St. James's Hall, on THURSDAY MORNING, June 21, on which occasion she will be assisted by the following eminent Artists: Madame Grisi and Mlle. Simco, Miss Louisa Price and Madame Parry, Madame Maria Wippen, Madame Louisa Vining, and Mlle. Enquist; Mlle. Zandria (niece of Mlle. Titiens), Mlle. Anna Drasdel and Mlle. Wippen; Pianoforte, Madame Demerici Lablache and Madame Trebelli-Bettini; Signor Signori and Signor Bettini, Signor Gardoni and Herr Reichardt, Mr. Cummings and Mr. von Holzer, Signor Gasser and Signor Rossi, Signor Scalise and Signor Verger, Mr. Foley and Mr. Weiss; Violin, M. Wieniawski; Pianoforte, Herr Jaell and Mlle. Trautmann. Conductors: Signor Ardit, Beignani, and Randegger, Herr Ganz, Mr. Enzinger, and Stalls, 10*s.* 6*d.*; Balcony, 5*s.*; Area, 3*s.*; and 1*s.* to be had of Boosey & Co., Holles Street; Chappell and Sons; Keith, Frowse & Co., Chancery; and Mr. Austin, St. James's Hall.

NEXT THURSDAY (June 21).—THE LONDON GLEE and MADRIGAL UNION (established 1850; Director, Mr. Lamb) will give their LAST and FINAL AFTERNOON CONCERT, at St. James's Hall, Three o'clock. The Literary Illustrators, Oliphant, Esq., Numbered Stalls, 5*s.*; Unreserved, 1*s.*; Gallery, 6*d.*; at Messrs. Oliphant's, Old Bond Street; and at Austin's, St. James's Hall, Piccadilly.

MR. JOHN THOMAS'S GRAND HARP CONCERT, at the Hanover Square Rooms, on THURSDAY EVENING, June 21, at Eight o'clock. Welsh National Melodies, and other Works, will be performed by a Band of Harp and United Choir, including Moral Society, Chorale Society, and Students of the Academy of Music, &c. Songs, with Harp Accompaniment, will be sung by the following eminent Artists: Miss Edith Wynne, Mrs. Benson, Madame Mesent, Mrs. Henry Davies, Conductor, Mr. W. H. Cummings, and Mr. Lewis Thomas. Harp Duets will be performed by Mr. J. Balis Chatterton (Harpist to the Queen, Mr. John Thomas, and Mrs. Henry Davies. Conductor, Messrs. Benedict and Randegger.—Reserved Seats, 5*s.* Guineas; unreserved Seats, Half-a-Guinea; to be had at the Flock Office, Hanover Square Rooms; of the Muscicellers and Librarians at Mr. Austin's Ticket Office, 38, Piccadilly; and of Mr. John Thomas, 53, Welbeck Street, W.

Mlle. PAULE GAYRARD PAVINI'S MORNING CONCERT, with Madame Grisi, Mr. Wieniawski, and other eminent Artists, on FRIDAY, June 22, at St. James's Hall, Piccadilly entrance.

Under the immediate Patronage of H.R.H. the Prince of Wales, H.R.H. the Princess of Wales, H.R.H. the Duchess of Cambridge, and H.R.H. the Princess Mary of Cambridge.—MR. BENEDICT begs to announce his THIRTY-FIRST ANNUAL GRAND MORNING CONCERT, at the St. James's Hall, on WEDNESDAY, June 27, to begin at Half-past One o'clock, at which the most celebrated Artists available will appear. Stalls, One Guinea each; Reserved Seats, 10*s.* 6*d.*; Area and Back Balcony, 5*s.*; Upper Balcony, 3*s.*; to be had at the principal Muscicellers and Librarians at Mr. Austin's Ticket Office, Piccadilly; and of Mr. Benedict, 3, Manchester Square.

MR. JAMES LEA SUMMERS'S ANNUAL EVENING CONCERT, under Distinguished Patronage, in Aid of the Association for the General Welfare of the Blind, at St. James's Hall, WEDNESDAY, June 27, at Eight o'clock. Vocalists: Madame Parry, Mrs. Benson, Miss Edith Wynne, and Mademoiselle Wippen; Mr. Sims Reeves, Mr. J. G. Patey, and Mr. Joseph Heming; Choir, Conducted by Mr. Joseph Heming. Instrumentalists: Violoncello, Mr. W. Aylward; Contrabasso, Mr. J. Reynolds; Pianoforte, Mr. James Lea Summers. On this occasion will be performed for the first time in public, a Quintet for five Violins, Violoncello, and Contrabasso; and a Quartet for Pianoforte, Violin, Viola, and Violoncello, by James Lea Summers. Prize Compositions, awarded by the Society of British Musicians. Conductor, Mr. J. G. Patey. Tickets, 10*s.* 6*d.*, 5*s.*, 3*s.*, 2*s.*, 1*s.*, at the residence, 10, Great Marlborough Street; at the Depots of the Institution, 125 and 127, Euston Road, N.W., and 210, Oxford Street; at the principal Muscicellers; and at Austin's Ticket Office, 38, Piccadilly.

Tobias: an Oratorio.—Choruses to 'Ulysses.' By Ch. Gounod. (Cramer & Co.)

M. Gounod must not be allowed to suffer from the rage for his music which has possessed the English. That not only every line which he now writes, but also which he has written, is fought for by our publishers,—that his new manuscripts command "famine prices,"—are truths to make persons who have that uncomfortable possession—a memory—smile. So rapid a success is hardly in the history of Music's reception in our land. Following Mendelssohn's wondrous outburst in his 'Midsummer Night's Dream' Overture and first Pianoforte Concerto in G, a long period passed, during which his popularity may be said to have been in *abeyance* in England, in spite of the impression made by his first appearances. Years after the colossal success of 'Les Huguenots,' in Paris, that superb opera was jeered at by our "calm and classical critics" in this country (Mr. Hogarth's demolition of it not forgotten),—and the luckless London publisher who put some small faith in the work had his purchase loading his shelves with dead weight for many a weary day. The present should be the time for those who have grounds for judgment, as distinct

from instinct with, and see the new favours. Let it be M. Gounod! Though some Mass, and high words (1851, in which the outbreak was consecrated opera, 'Faust' of the store good and eagerly bro reference to stand such thorough or the must p over-facile touch M. which first of music finish; by modern so mottef from Nor must of over-per Gounod as was heard patient borne a d the theme is still com be named already ex As to Beethoven to the imp an offence many; by salient being cite be delight —bass; a Handel, and in the he makes —appare natural com ment. T 'Halleluj quoted a occasions have man dived of Signo pointed than the Chopin's distribut progressi Linet, of selves on. Purity is a *Deo* in fifths in 'Arm Of 'T the remon tion. Th the air writer's self ch much m "See w bearing low dis Oratoric our sag lect than oratoric theless, through chorus, few wir vigor

from instinct or antipathy, to acquaint themselves with, and set forth, their own reasons for admiring the new favourite.

Let it be pointed out that the production of M. Gounod's music has not taken place *seriatim*. Though some of us knew parts of his Cecilian Mass, and his six lovely songs, published with English words (Cramer & Co.) so far back as the year 1851, in which year, also, 'Sapho' was produced,—the outbreak of our composer's English popularity was consequent on the presentation of his best opera, 'Faust'; and in the subsequent ransacking of the store of his other treasures, those which are good and those which are less good have been eagerly brought into the same broad light, without reference to date or order. No composer could stand such an ordeal as this, were he not more than ordinarily gifted, and had he not his craft under thorough command. Under the best of conditions he must prepare for being criticized as unequal, over-facile and mannered. Two of these charges touch M. Gounod very slightly. One of the qualities which first struck us when going through a mass of music by him in every style was its artistic finish; whether it was 'Le Vallon' (that best of modern songs for a baritone), or the eight-part motet from 'Athalie', produced by Mr. Hullah. Nor must it be forgotten, as touching the question of over-productiveness, that not merely had M. Gounod acquired the habit of writing long ere he was heard of in public, but that he had exercised it patiently. This 'Tobias' we believe to have borne a date far earlier than 1851. And some of the themes in 'Sapho' (the last act of which opera is still one of the best things in being, which will bear comparison with almost any opera last-act to be named) were adapted from lyrical compositions already existing.

As to manner, where is the composer (Haydn, Beethoven and Gluck excepted) who is not amenable to the impeachment, supposing manner be held as an offence? M. Gounod's peculiarities are not many; but these few are more than ordinarily salient. Like all veritable Frenchmen (Rameau being cited in court among the first and foremost), he delights in the use of a ground—oftener a drone—bass; and he can disguise this as artfully as did Handel, in his air 'Thou didst blow' ('Israel'), and in the superb 'Envy' chorus ('Saul'). Again, he makes liberal use of the progression *alla Rossini*,—apparently preferring (and we hold his wit good) natural climax to effect by surprise and disappointment. The adaptation of this device in Handel's 'Hallelujah' does not produce so very bad or antiquated an effect, after all. With regard to certain occasional hazardous crudities of harmony which have made our *Dryasdusts* shiver, (even as they shivered years ago over the *Rubens*-like prodigality of Signor Rossini's melody), we have elsewhere pointed out that mostly they hurt the eye rather than the ear, even as do those of Chopin, when Chopin's music is properly played, so artful is the distribution of them. This is not the case with the progressions and chords of M. Berlioz, of the Abbé Liszt, of Herr Wagner. Their crudities force themselves on the sense by a quick power of laceration. Purity is, of course, preferable to licence. Yet who, save a *Dryasdust*, ever reckoned with Gluck for the fifth in *Rinaldo*'s exquisite air, 'Plus j'observe,' in 'Armidia'?

Of 'Tobias' little is to be said in addition to the remarks offered on the occasion of its production. The first two numbers are the best; especially the air and chorus in A flat minor, in which the writer's predilection for a limited figure makes itself characteristically obvious. Persons curious in such matters may compare it with the chorus, 'See what love,' in 'St. Paul,' the two movements bearing a certain likeness one to the other, and yet how distinct in humour! As 'Tobias' proceeds, the Oratorio becomes more theatrical in its style than our sages will accredit, though they might recollect that some of the favourite pages in Handel's oratorios had already figured in his operas. Nevertheless, touches of a master-hand present themselves throughout,—as, for instance, in the close of the chorus, 'O Lord our God,' page 69. By the way, few writers of any time could be named more vigorous, ample, and various in their closes than

M. Gounod. He is rarely, if ever, run out of breath. The subject of his 'Tobias' was not fortunately chosen;—and here we come upon the greatest weakness of our excellent musician—his prevailing want of discernment in the subjects to be treated; a weakness, however, too common, from which neither Mozart nor Signor Rossini was exempt,—the converse of which, taking the form of excessive fastidiousness, was the reason why Mendelssohn died without adding the last jewel to his crown, by writing a great opera.

The music to M. Ponsard's 'Ulysse' was M. Gounod's second attempt at stage-music, immediately following his 'Sapho' (a work which we hold will some day re-appear, so rich is it in beauties of the highest order). The music to 'Ulysse' was written for the limited resources of the Théâtre Français; and the composer was, of course, subservient to the dramatist. Thus he is liable to misjudgment, save when his work is considered from the right point of view. As concert-music, it can hardly satisfy any one. Even let the drama be as well rendered and condensed as has been done for England by Mr. Farnie (we reserve from this praise certain lyrical portions, as too rudely literal),—even let it be as gracefully and expressively read as it was yesterday week by Miss Helen Faucit, such loss of propriety and proportion must ensue to its music as to lead to its disparagement by those who will not take trouble to think and examine. Those who will can hardly fail to recognize a delicate beauty, fancy, and a tragic intensity, which no contemporary writer commands. Let us call attention to the introduction and melodrama (No. 1, Pianoforte Score),—to the exquisite passage, page 14, 'Or wave of shady brook.' The rough male chorus, No. 4 (page 20), might never have been written, had not the infernal spirits in Gluck's 'Orphée' existed; but the female choruses, Nos. 8 and 10, pair off in elegance with Beethoven's delicious Hungarian Chorus in his incidental music to 'King Stephen'; and the wail, No. 9, is no less admirable, with its wandering, yet still natural, modulations. No. 11, the most elaborate number, a triple chorus, led off by a solo of the stateliest vigour, is also the one the most characteristic of M. Gounod's curious power, above pointed out, to work on a ground-bass till it is wrought to a climax which becomes almost delirious. But its maker must suffer from his audience having already made acquaintance with his cunning in his shepherd's song, 'Broutez,' from 'Sapho,'—in his Bacchanal from 'Philemon and Baucis,'—in his *Muette* from 'Mireille'; and hence people talk of it as 'a trick,' whereas it is merely one among the writer's few strongly-marked varieties. Let those who dispute his possession of these, turn to the graver choruses, No. 12 and (more emphatic still) No. 14: the latter as powerful an expression of horror as we know in Music.

Such are merely a few notes on the two unfamiliar works by M. Gounod which have been brought to judgment in this country. The 'Ulysse' music is much the completer work of the two. A careful examination of both compositions will, we are satisfied, justify every assertion offered in this place regarding the now most popular of European musical creators.

CONCERTS.—We have elsewhere spoken of the music to M. Gounod's 'Ulysse,' presented yesterday week at the *Concert for the Brompton Hospital*.—In the morning, Mr. Cousins received his friends, and played a new Pianoforte Concerto, which is the best work from his hand with which we are acquainted. What was said of Herr Pauer, and his appearances as a composer, may apply in his case also. Without question, his workmanship is better than his ideas, which, though clear, are not particularly striking. The second movement, a *Romanza*, pleased the best, as full of graceful phrases, nicely scored. In the last, a *Tarentella*, the player hardly did the author justice; it may be from natural anxiety, showing signs of flagging, especially towards the close, where the spirit should have been the most riotous. Among other choice things of the concert,—which included the violin of Herr Straus, and the violoncello of Signor Piatti, and was, further, welcome as being supported by a full orchestra,—were the new song, 'Gallant so

gay," and a sprightly song it is, by Mr. Harold Thomas; also Mr. A. S. Sullivan's duet scene from 'The Merchant of Venice,' in 'Kenilworth,'—music deserving to stand so long as any music stands. It was most carefully sung by Miss Robertine Henderson and Mr. Whiffin.

Madame Grist, who seems resolute not to give in, sang at the *Crystal Palace Concert* on Saturday, and again, we believe, at *St. Martin's Hall*, on the same evening.

On Monday morning, benefit concerts were given by Herr Kuhe, with a brave phalanx of German singers from Her Majesty's Theatre, *Mr. Aguilar*, and *Mr. F. Archer*, all three meritorious pianists; and the second aspiring to solid honours as a composer.—On Monday evening there was a "command" *Philharmonic Concert*, with the mildest and most commonplace of programmes. Supposing this meant a consideration for Royalty, we cannot think it complimentary. The best of the best and the newest of the new should be exhibited on such an occasion. The overtures were to 'Zampa' and 'Leonora'; the Symphony was a pleasing work by Haydn; the other orchestral piece, Mendelssohn's Wedding March; the solo, Spohr's 'Scena Drammatica,' played by M. Wieniawski.

On Tuesday Herr Goldberg and M. and Madame Lascelles-Berger gave their concerts. At the former we had an opportunity of hearing Mdlle. Linas Martorelle, for the first time since her return from Italy, by which, we regret to say, she has not profited. It might have been thought that confidence was not possibly to be added to her means. She is, however, even more dashing, but not more correct, than formerly; and since there are people who will mistake make-believe for reality, those who will not put up with paste tawdrily set in mosaic gold for a real brilliant must point out that it is a counterfeit. We do so without reluctance, being sure that our want of appreciation will be pitied by the section of lovers of music who crutch up what is fictitious,—too strong in its own vainglory to heed unpalatable truth.—The terzett (so-called buffo) from Ricci's 'Crispino e Comare,' though sung with all spirit by Signori Ciampi, Capponi, and Tagliafico, is meagre to penury as a musical work of its class. Without talking of Cimarosa, or referring to days when such a comic trio as Signor Rossini's 'Pappatacci' was written, there has been recently comic music in Italy (to give an instance, in Signor Pedrotti's ingenious opera, 'Tutti in Maschera'), much better worth the trouble of singing.

On Tuesday evening was offered entertainment more solid than the aforesaid in Mr. John Francis Barnett's Concert. His new Pianoforte Trio is an advance on any former music from his hand with which we are acquainted. Diligence and care have never been wanting in what he has hitherto presented; but here, in addition to these excellent qualities, we found more freedom and fancy than on any former occasion. The first movement we think the least distinguished; the last was the most so. Every one knows that the *finale* is the movement the most difficult to write of the canonical four. Mr. Barnett was well supported by Herr Straus and Signor Piatti. A solo nocturno, by Mr. Barnett, entitled 'Chanson d'Amour,' has much grace. Mr. Heming's Choir (yet another society of part-singers!) sang some of the old madrigals very well. Madame Parepa and Madame Laura Baxter were both heard at their best. Mdlle. Mayo, from Leipzig, attempted (the word was Pasta's, when she modestly announced herself in a new part) one of the two solos of the *Queen of Night*, in 'Il Flauto.' Let those rail who will; though Mozart could never write without showing the hand of a genius,—"the tone of *Imogen*,"—he could, and often did, write what may be called "furniture music," such as the last movement to his 'Non mi dir,' in 'Don Juan,'—such as the *bravura* portions of these two airs of *Astrafamante*, devised to exhibit the *altissimo* notes and the volubility of his sister-in-law. Mdlle. Mayo does not sing well.

On Wednesday the last Concert of the *Musical Society's* present season was given. The Symphony was Schumann's, in E flat; M. Wieniawski played Mendelssohn's Concerto, and did not play it well. A new lady, Madame Ada Winans, had the hardi-

hood to venture on Mozart's 'Non più di fiori,' to the rendering of which—one of his noblest songs—she was in every respect unequal. On Thursday Concerts were given by Mr. Deacon and Miss Palmer. Yesterday, in the morning, was another of Mr. Halle's "Beethoven Recitals," which we do not dwell on, having no time, this busy year, "to paint the lily";—in the evening, the first Concert of the Concordia Society.—We are requested to call attention to an Organ Concert given by *The London Society for Teaching the Blind to Read*; the performance was supported by the pupils. By one of those compensations which arise, to the confusion of dismal unbelief, the mechanical adroitness and power of memory, the eager sympathy among those devoted to "Heaven's decree" to "total eclipse," find wonderful enjoyment in the exercise of Music's Art; and a yet more wonderful success, as the playing of Herr Labor, only the other day, showed us.

MUSICAL AND DRAMATIC GOSSIP.

A rumour is abroad, which is partly confirmed by a passage in the *Times*, that the present will be the last season of Dr. Bennett's conductorship of the Philharmonic Concerts. Should his retirement from a position, regarding his fitness for which we need not express our opinion—imply increased activity in that branch of Art where his real strength lies, every one will have good cause to be glad. His successor, whoever he be, is not to be envied—so much have coterie influences, too notorious not to be adverted to when a change is at hand, succeeded in spoiling the credit and nullifying the utility of what was one of the most liberal and thriving musical establishments in this country.

Among the latest arrivals of the season is Herr Wilhelm, a violinist, who, if the tales be true which have reached us from great continental musicians, has borne out the very remarkable promise which we can attest his having shown a few years since in the Leipzig Conservatory;—of which, if we mistake not, mention was made at the time in this journal. We look forward to hearing him with more than usual expectation.

The *Times* assures us that a new and excellent 'Jubilate' was executed the other day in St. Paul's Cathedral, the composition of Mr. Goss.

We were misled by the advertisement of a new edition of 'Mendelssohn's Pianoforte Works' (Messrs. Ewer & Co.), from which the word "*Solo*," which figures conspicuously on the four volumes now before us, was omitted. The issue is neat and legible, though the orchestral *solos* might, perhaps, have profited by a little more indication—as, for instance, in the *andante* of the first *Concerto* (vol. i. pp. 144-5), where a few notes would have explained that the demisemiquaver passage is merely so much florid accompaniment to the lovely melody delivered by the orchestra. Then, we cannot but ask, by whom have the French titles to the 'Lieder ohne Worte' been affixed? We do so in recollection of Mendelssohn's extreme aversion to sentimentalities of the kind. Further, we cannot understand the chronological arrangement of the pieces. Though the first *Concerto* is here numbered Op. 25, we fancy it was played (and published?) in London some time before the *Capriccio Brillant* (here rated Op. 22), and which we remember having seen as, and heard from, manuscript at the house of Prof. Moscheles, A.D. 1834. On inquiry, however, we are assured that the master's thematic catalogue has been followed. Was this re-arranged as an afterthought? In any case, a more welcome gift could not be devised for any pianist than these four volumes. What a wealth of genius, intelligence, and knowledge is included in this, forming, after all, a small part of the labours of an earnest, busy life, cut short so soon!

The glory dies not, and the grief is past!

We understand that another *Operezza di Camera*, entitled 'Clift Wings,' the music by Miss Gabriel, is forthcoming.

Middle. Orgeni, who has been shelved by the capricious and unaccountable policy of the management of our Royal Italian Opera, has left London for the Continent,—we hope to return under more genial auspices.—When, people are naturally

beginning to ask, are Mozart's 'Le Nozze' and 'Il Flauto Magico'—so pompously announced as features of the season—to be brought forward!

"Work without hope," says Coleridge, "draws nectar in a sieve." To rummage the Italian musical papers, with the expectation of there finding any traces of original operatic genius, is a case of working without hope. But the depressing task must be continued. If we may trust *Il Trovatore*, at La Scala, during the autumn season, a new opera, by Signor Bazzini, is to be represented, on the Chinese story of 'Turandot,'—so marvellously treated among his '*Fiabe*' by Carlo Gozzi, and for which Weber wrote that Overture in which the national sounds (they can be hardly called airs) belonging to the Crockery Empire were so skilfully treated, by the most distinguished of the composers who combined and utilized national music.—Signor D'Arienzo, of Naples, has finished a semi-serious opera, 'Le Rose.'—Signor Bertini, of Palermo, is, we learn from the same authority, ready with two new operas—one 'Elvira da Fiesole' (accepted for the autumn season of the Carcano Theatre at Milan); the other bearing the odd title of 'La Nuova Medea.' What has become of Signor Verdi in Italy, whom the world has been, again and again, invited to regard as the most genuine of the modern Italians, heart and soul devoted to his country? Even those who delight in his operas confess that his 'Simone Boccanegra' and his 'Forza del Destino' (his last two works) are a couple of failures.

Mr. Ella dilated the other day on the brilliant concert-gains of MM. Rubinstein and Servais in the "El Dorado of artists," Russia. It is a Sahara for others: the performances of the music of M. Félicien David, who had been invited there, and of the most admirable living contrabassist, Signor Bottesini, have proved so unprofitable, that both have quitted the Czar's country abruptly.

'Colombe,' one of M. Gounod's less important and significant works,—thrown off by him for Baden-Baden six years ago, there represented without success, and since slightly touched and augmented,—has been reproduced at the Opéra Comique. The critic of the *Gazette Musicale* is in ecstasies over a new *entr'acte*, pointing out, justly, the felicity of the writer in these short, incidental movements,—things as choice and special, after their kind, as Mendelssohn's 'Lieder ohne Worte.'—M. von Flotow's 'Zilda,' in spite of every effort to sustain it, is clearly a disappointment.

The imperishable legend of Cinderella—that prettiest, most genial, and most human of fairy-tales—has, for the thousand and first time, been set forth at the Théâtre du Châtelet, of Paris, with unprecedented splendour.

A new concert-hall has been built by M. Bischoffheim, at Brussels, and placed, by his beneficence, at the disposition of the charitable societies of the Belgian capital.

The Academy of Music—a great operatic theatre at New York, opened so lately as 1834—has, the journals tell us, been destroyed by fire.

Herr Bernhard Marx, of Berlin, is dead,—a clever theorist, though spoiled by his crochets—a man utterly (so far as we know) devoid of imagination when he attempted composition, as in his Oratorio 'Moses';—and, as a critic, stupid when he passed judgment on those, more successful than himself, against whom he had a grudge.

MISCELLANEA

Horace Walpole.—Walter Scott says that, in the pretended author put forward in the first edition of 'The Castle of Otranto,' Walpole made an "anagram or translation" of his own name. Scott seems to have forgotten, for the moment, what an anagram is. As to translation,—the name being *Onuphrio Muratto*,—we see *Wall* in *Mur*, and what a *pole* may be in *alto*. But we cannot turn Horace or Horatius into Onuphrio. Who can?

Ottley's Supplement to Bryan's Dictionary of Painters and Engravers.—On reading in last week's *Athenæum* the long and elaborate review of my humble labours in preparing a Supplement to Stanley's Edition of Bryan's Dictionary of Painters and Engravers, I was, upon the whole, gratified to

find that, with a work so abounding in statements of fact, I should have emerged from the ordeal of your reviewer's scrutiny with so small an amount of important error attributable to me. Upon further consideration, however, I began to doubt whether, whatever the merits or defects of my performance, I was justly entitled to the innuendo sneer that the book was one which, "in competent and careful hands, might have been made serviceable to Art,"—and whether the book itself was properly described as being the result of "careless compilation," and, consequently, "incomplete, and loaded with errors." That it has fallen short of the completeness I had desired is adverted to by me, with regret, in the prefatory notice, where also the efforts I had made to attain a greater approach to completeness and their unsuccessful result are stated; but that in the compilation of it I have been "careless," or that as the result it is "loaded with errors," are charges which I must beg to traverse; and, adopting your columns as the preferable and all-sufficient court of appeal in such matters, I have to request, as an act of justice, that you will give insertion to the following remarks, which I have made as brief as possible. I begin with a point upon which your reviewer and myself are very nearly of accord. I admit the difficulty, and to some extent the objectionableness, of "the combination of a biographical with a critical dictionary of living persons"; and for this reason indulged sparingly in criticism, preferring occasionally to quote, with acknowledgment, from your able columns. Allow me to observe, further, that so strongly was I impressed with this consideration, that the word "critical" never entered into the original title of the book which I undertook to produce, and which will be found upon the first page of the work itself, as follows: 'Supplement to Bryan's Dictionary of Painters and Engravers,' and, in an abridged form, at the heads of pages throughout. It was the publisher, Mr. Bohn, who, after the revised sheets had passed through my hands, thought proper to prefix the title, "A Biographical and Critical Dictionary of Recent and Living Painters and Engravers," with the addition, in less conspicuous type, of "forming a Supplement to," &c. You will, perhaps, allow me to add, that this is not the only instance in which Mr. Bohn has taken liberties with my name by interpolating matters without distinguishing them by his initials, as it was promised they should be, and as it is stated they are in the prefatory notice. Without troubling you with too many details under this head, I may, perhaps, be permitted to state that the whole of the long, and in many parts coarse and unseemly, notice of Robert Seymour (a notice which you specially take exceptions to) was introduced unknown to me, after I had finally revised the proof-sheets; and that, amongst many other equally ill-judged efforts, the notice of Mr. Havell, including the extraordinary assertion that "his landscapes have all the brilliancy of Turner," from which you emphatically dissent, was also written by Mr. Bohn. With respect to the selection of names to be admitted into a work of this kind, and the relative share of space properly to be allotted to them, this is purely a matter of opinion; but one also which, to a great extent, must be regulated by the circumstance of having, or not having, the necessary materials. The difficulty surrounding my task in the last-named condition of affairs I fully admitted in my prefatory notice. For the rest, I am content to abide by your judgment, given at considerable length, in regard to all that concerns the mere exercise of opinion; at the same time, most emphatically repudiating the idea of having been influenced in the admission or treatment of subjects by "good nature,"—a motive from which, throughout a pretty long career of critical duty, I hope I may be considered as exempt as yourself. In reference to one only name which you have thought proper to individualize will I venture to offer a word of explanation. The memoir of the late Mr. William Young Ottley was for the most part condensed from an article which appeared in the *Gentleman's Magazine* for August, 1836, not a word of "praise," or other expression of opinion, being introduced by me. Upon the score of the length of that notice,

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To C
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R. J.—

a little better than a page, I may mention that the new edition of the 'Biographie Universelle,' lately published, contains a memoir of that gentleman very nearly as long. I now come to the question of accuracy of statement, in respect of which you very sweepingly condemn me, but in which I think we shall find that we have a balance of accounts to draw. With respect to certain honours recently obtained by particular artists and to certain works recently produced by them, or about to be produced by them (as in the case of Leys), which I have not mentioned, allow me to state that, owing to unavoidable circumstances, the work has been making its way through the press during more than two years, and that although some very noteworthy events, such as the death of Sir Charles Eastlake and the subsequent appointment of Sir Francis Grant to the Presidency, were inserted in the stereotyped plates by a troublesome and expensive process, some few others of minor importance have been omitted. It is thus that, as you state, "although this book is ostentatiously dated April last, it is silent about the appointment of Mr. Buxall to the National Gallery,"—which appointment, as I recollect, was made somewhat late in January or in February. Let me admit at once that I was in error in stating (though at the time of writing the article there was a current rumour to the effect) that Mr. Abraham Cooper resigned the title of Academician in 1862, and I think I have admitted the only substantial "error" of all that you pretend to point out in my book. If MacIac's pictures of 'Alfred in the Danish Camp' and 'The Marriage of Strongbow' are not already in the Royal Gallery, Westminster, everybody knows that they are intended to be placed there, and in stating that they were now there I quoted the words of Mr. Sandby in his 'History of the Royal Academy.' I acknowledge your perfect but unsatisfactory accuracy in stating that "the antepenultimate keeper's name of this Institution (the National Gallery) was not Seguin"; it was Seguer, obviously an error of the press. Referring to the "poor wretch of a villainous painter," Lowe, for whom Dr. Johnson stood forward as champion, your reviewer states that he was "the first recipient of the Royal Academy Gold Medal, 1769"; adding, "the latter fact is all that entitles him to mention here,—yet Mr. Otley omits it." I beg to say that I did mention the fact, and at some length, in a passage quoted from Northcote's 'Life of Reynolds,' which he appears to have overlooked. Your reviewer complains that he "missed Mr. Birket Foster's name among the Fs, and found it printed thus, 'Birket-Foster,' among the Bs." If he had read the article (the materials of which I obtained from the artist himself), he would have found the reason of this,—the name of the father of the artist being Birket, and that of the mother Foster, both being members of the Society of Friends. Whatever form of combination the son might choose to adopt of these two names as his only designation, and without a baptismal prefix, it is obvious that he can only properly be registered under his father's patronymic, and therefore amongst the Bs, and not under his mother's amongst the Fs. With respect to Retzsch, Mr. Stanley (to whom your reviewer refers), in the course of a very brief notice, wrote, "As it is uncertain whether he is still confined in body to this sublimary planet, it must be left to others better informed to give a further account hereafter of his life." This additional information I thought it my duty to supply, including the date of his death. Your reviewer, after quoting a passage from Mr. Stanley, says, "Alas for human glory! Mr. Otley tells us that he (Retzsch) was dead two years before Stanley wrote." I beg to say that I tell no such thing. I state (vol. i. p. 137) that "Retzsch died at his residence, at Hofbössnitz, near Dresden, on the 11th of June, 1857," whereas Stanley wrote eight years previously, as appears by his Preface, "ostentatiously dated" March, 1849.

HENRY OTLEY.

June 15, 1866.

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